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A Brief Outline for 1902.

THE ATLANTIC takes pleasure in announcing that upon the completion of *Audrey* the serial feature of the magazine will be provided by GEORGE WILLIAM CABLE. Mr. CABLE's novel is a short one, and will be printed in three or four installments. Its title is *Bylow Hill*. The admirers of Mr. CABLE's work will be interested to know that its scene is laid, not in the South, but in the New England country which the author has now adopted as his home.

Announcement will shortly be made of another serial story by a well-known writer, beginning in mid-summer of 1902.

Groups of Articles

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Confessions

Some of the most effective ATLANTIC papers have been the anonymous confessions of representatives of various professions or stations in life. Two papers of this character will shortly appear in this magazine — *Confessions of a Provincial Editor*, who describes his attempt to run an "Independent Daily" in a small city, and *Our State University*, by one who has seen a State University "from the under side."

Outdoor Papers

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Reminiscences

Autobiographical papers to appear during the coming year include *Memories of an Army Nurse*, by EMILY V. MASON, a Virginian woman who was among the first to organize hospital service in the Southern Army, and JOHN T. TROWBRIDGE's *Recollections of Walt Whitman*.

The Social Outlook

The social outlook, including questions of politics as well as of sociology, of education and religion, will be discussed in the ATLANTIC by two brilliant writers: Miss VIDA D. SCUDDER and Professor BARRETT WENDELL.

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Literary Papers

The ATLANTIC will be particularly strong in contributions of distinctly literary interest. Among its writers under this heading may be noted GOLDWIN SMITH, HARRIET WATERS PRESTON, WILLIAM ROBINE THAYER, HENRY D. SEDGWICK, JR., GEORGE MCLEAN HARPER, HENRY A. BEERS, and EDMUND GOSSE.

Foreign Letters

The letters from foreign capitals which have appeared regularly during 1901 have met with such favor from ATLANTIC readers that they will be continued during the coming year.

Book Reviews

Beginning with the January number the ATLANTIC will contain, in addition to its usual signed and unsigned reviews, a department of comment on books, new and old, written each month by H. W. BOYNTON.

The Contributors' Club

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SCHOLARSHIP AND CULTURE.

The higher education of to-day, with all its endowments and auxiliaries, with all the resources of wealth and men at its command, is still open to one of the gravest of charges. Its fundamental aim seems to be the production of scholarly acquirement rather than of cultivated intelligence. Because scholarship is pedestrian in its methods, and requires only industrious application for its achievement, and because culture is to be attained only in more difficult ways, and under more genial guidance, our universities manifest a strong tendency to seek the path of least resistance in their educational effort, and to direct their activities toward securing results that make an imposing quantitative showing, but that leave much to be desired in the quality of the product. The old antithesis between scholarship and culture has never been more strongly marked than in the educational programmes of the present day, and the need has never been more urgent of making a plea for the neglected interests of the latter. More and more do our universities tend to send out into the fields of thought young men who are narrow specialists; less and less do they tend to encourage the broad-minded development of the intellect that culture demands.

In the complexity and variety of modern education, there are whole tracts of thought that may be frankly abandoned to the claims of pure scholarship. The entire region of science, mathematical, physical, biological, and social, may be yielded without demur to the work of minute investigation, orderly classification, and logical construction. Culture is to be had from these subjects, but knowledge, and the applications of knowledge, constitute the immediate, and, to a considerable extent, the sole aim with which they are pursued. But humanity is a finer thing than knowledge, and the subjects whose consideration makes for humanity must suffer degradation if we permit ourselves to lose sight of their essential excellence. These subjects are those of the literary and artistic groups, and, largely also, those of the historical group, although in this latter domain mere scholarship has some claims that are legitimate. What the advocates of culture

and of humane education are bound to resist most strenuously, and if need be to the death, is the intrusion of scientific methods in the narrow sense, and the futile industry of the philological or historical specialist, into the pursuit of literary studies.

This subject is not a new one. It has for many years engaged the pens and the persuasive powers of able men having the interests of the humanities at heart. But the tendency against which our protest is declared remains persistent, and as long as it controls the teaching of the literary classics, whether ancient or modern, in any large number of our universities, it must be combated without ceasing, even with much repetition and the laboring of the simplest points. Mr. Churton Collins has said many a strong and vital word upon this theme in connection with the study of modern literature, and we do not hesitate to reproduce some of his observations, even at the risk of presenting ideas that will seem hackneyed to those who of late years have been following this conflict of educational ideals.

"To say that the anarchy which has resulted from confusing the distinction between the study and interpretation of Literature as the expression of art and genius, and its study and interpretation as a mere monument of language, has had a more disastrous effect on education generally, would be to state very imperfectly the truth of the case. It has led to inadequate and even false conceptions of what constitutes Literature. It has led to all that is of essential importance in literary study being ignored, and all that is of secondary or accidental interest being preposterously magnified; to the substitution of grammatical and verbal commentary for the relation of a literary masterpiece to history, to philosophy, to aesthetics, to the mechanical inculcation of all that can be imparted, as it has been acquired, by cramming, for the intelligent application of principles to expression. It has led to the severance of our Literature from all that constitutes its vitality and virtue as an active power, and from all that renders its development and peculiarities intelligible as a subject of historical study. In a word, it has led to a total misconception of the ends at which literary instruction should aim, as well as of its most appropriate instruments and methods."

This indictment, severe as it is, does not exaggerate the alarming conditions of literary study in the majority of our universities, and indicates clearly the need of a far-reaching reform.

In the study of the ancient classics, even more than in the study of modern literature, the same unfortunate conditions obtain, and the young student's passport to success and professional advancement is too often found, not in his power to interpret the ideas upon which literature is based, and which make it significant, but rather upon the ingenuity with

which its mechanical aspects are paraded, or the meticulous work of linguistic and syntactical analysis. This, too, is an old story, but the importance of classical studies in the development of culture is so great that their friends cannot remain silent while their very existence is jeopardized. Classical studies are already too much discredited by the men of their own household, and the most dangerous foe of these studies is the man who, while posing as their champion, does his best to destroy their vitality by ignoring their lasting claims to our consideration.

The immediate suggestion for the above observations was provided us by a paper on "Classical Teaching in Italy," written for "La Rassegna Internazionale" by Signor Enrico Corradini. Of all countries in the world, Italy should be bound to preserve the methods of the humanities in its teaching of the classics—Italy, the birthplace of Latin literature, and one of the ancient seats of Greek civilization. But even Italy has failed in its obligations, and allowed its classical teaching to degenerate into textual and philological investigations, into minute studies of historical and archaeological questions. Signor Corradini's personal recollections are so much to the point that we have thought it best to translate his own words into English.

"To begin with a recollection of my own, when at the age of eighteen I entered the university for my first course in letters, my first compliment from one of the professors was this: Don't you know German, you must learn German if you wish to profit by your studies. I was a youth of moderate intelligence, moderately desirous of learning; I wished to become a fairly good teacher or a fairly good writer; I had entered the university knowing Italian and Latin pretty well, and Greek after a fashion; but I could have expected anything rather than that an Italian youth, desirous of perfecting himself in the literature of his country and in the ancient literatures of which it is the outgrowth, should be advised to begin by learning German. I suddenly perceived that I and the worthy professor who gave me that advice must be two persons by nature irreconcilable, and this irreconcilability was soon manifested between me and the other professors, between the little Greek and Latin and Italian taught me in the good old fashion in the college of priests and the much Greek and Latin and Italian which they wished to teach me, scientifically and by modern methods, in the university. Thus my four or five years of the university were for me, and, God helping me, will remain, the most Bœotian of my whole life. What had happened? I had found the historical method, naturally the German, in full flower at the university; that is to say, a manner of teaching on the part of the professors and a manner of learning on the part of my fellow-students in no wise corresponding to my intellectual and moral inclinations, whether I wished to be-

some a fair teacher or a fair man of letters, not corresponding to the nature of those same classical studies, or their genial tradition among us since the days of the Renaissance, not corresponding to the purpose of preparing youths for teaching, to the vital character of our people, to the ambition of any intellect or any talent, however modest. I found, in short, in place of geniality and moral consciousness patient, frivolous, and futile research; in place of any attempt of the spirit of man, brought into contact with the most beautiful literature in the world, to impart its fire and force to hundreds of youths, I found certain cold and dull ultramontane sensilities forcing youths to Benedictine tasks of minute philology and minute history, that they might acquire a perfectly useless *éducation de luxe*, whatever serious work they might otherwise have wished to do. In place of what we are accustomed to call *belles-lettres*, I found a scientific criticism, so-called by the ridiculous vanity of those who practice it. Homer and Demosthenes, Virgil and Caesar, Dante and Petrarch, as if not sufficiently outraged by the fate that for centuries turned them over to priests and monks, had suffered final disaster by falling into the hands of the new Byzantines from Austria and Prussia."

The language is strong, but who shall say that the strictures are unjust? Those who make themselves the partisans of this sort of classical teaching are apt to say that they are opposing positive knowledge to the nebulous theories of the rhetoricians and aestheticians. But these may also claim a positive character for their teachings, and they may add, furthermore, in the words of our present advocate, that when classical instruction in Italy was in the hands of the rhetorical aestheticians, "the classical authors were read because they are great poets, because they are great artists, because they are great philosophers, because they tell us great things, because they are the mirror of noble life and the witness of fair humanity." And again, "if Greek and Latin are studied throughout the world, it is because the people who spoke those languages were in large measure the fathers of our modern civilization, and civilization is humanity, not Byzantine erudition; if Greek and Latin are studied throughout the world, it is because in them is expressed the maximum potency of life, fair and strong, speculative and active, with which men and races have ever been animated, and this too is humanity, not erudition." We should like to reproduce this vigorous and eloquent argument at greater length, did space permit; as it is, we are glad to have had the opportunity of calling thus much of attention to it, and of affirming our belief that it represents an ideal of teaching that now more than ever is needed in the work of higher education, both in Europe and in our own country.

SOME RECENT PHASES OF ENGLISH TEACHING.

It seems to be generally admitted that no other subject which has a place in the present curricula of secondary schools is so unorganized pedagogically as the study of English. The last decade has seen the almost universal adoption in high schools and academies of a distinct method of science instruction — the laboratory method. History, too, has developed a pedagogy of its own, in the library method which the college is handing down to preparatory schools having the necessary equipment. In the teaching of foreign languages, especially of Latin and Greek, many of our difficulties have been met by the first-year books in those languages. But the comparatively recent introduction into both schools and colleges of the formal study of English has brought into pedagogy a new and perplexing problem which has not as yet been solved. We are still in search of a scheme of English instruction on which all are broadly agreed, one which will do for this branch of study what the laboratory method has done for science instruction.

One of the most obvious reasons for this slow development of a rational plan for the teaching of English is the miscellaneous character of the subject-matter itself. Etymology, grammar, formal rhetoric, oral reading, spelling, composition, literary history and biography, literary criticism, sometimes a course in mythology, and the accumulation of a vast amount of general information necessary in the elucidation of the texts of the authors read, are all included under the general term "English." In handling this heterogeneous mass of material, it is difficult to maintain a point of view which will give unity and perspective to our teaching and make possible a definite and orderly progression from year to year.

We shall speak first of recent phases of English teaching on its analytical side, — that is, of methods for the critical examination and study of masterpieces; and secondly, of the constructive side of the subject, or theme-writing.

In the study of pieces of literature, the writer has been unable to discover any new tendencies at all large in their scope or general in their acceptance. The discussion of certain topics connected with the particular masterpieces read, the answering of questions on the thought or form, and the learning of sundry footnotes, make up the body of this side of the work. In general it may be said that English teaching in its analytical aspect is still in bondage to the word-by-word and line-by-line method of foreign languages, especially of the classics. While one should not undervalue the habits of accuracy and precision in thought and expression which result from the practice of looking intently at words, it must be confessed that it is narrow and inadequate as a general plan, for the

telescopic view of a piece of literature is often as important as the microscopic. To study a poem word by word, without realizing its plan or appreciating the broad sweep of the author's thought, is like studying a building brick by brick, without a conception of the whole. Many teachers precede this intensive study with a rapid reading of the whole selection, to give the student an idea of the piece as a unit. These two methods are as old as literature itself, one of them superficial and the other minute to tediousness. We need some new thought in this direction; but the recent text-books on English, suggestive as many of them are, do not help us. They follow traditional lines in the analysis and study of literature.

It is to the constructive side of the subject that we must look for a distinct advance. The student's own composition is being emphasized at present more than any other phase of English study. Even the colleges are requiring regular courses in daily themes. The student is spending less time upon the passive contemplation of the finished masterpiece of literature, and is trying his hand more often at some construction of his own, however crude. He is being taken, as it were, from the picture-gallery of literature into the studio or the workshop; and his own work, as in other arts and crafts, is being made the basis of the instruction he receives. This bringing of constructive work to the front is one of the most promising phases of recent thought on English teaching.

Another of the hopeful signs of the time is the extension of the sources from which material for composition is drawn. The student is no longer confined to abstract ideas and the encyclopædia for his thought, but is sent to literature, art, and common life for his theme-material. In many schools, home reading-books on which the class is required to report furnish the subject-matter for composition. The college entrance requirements set apart a certain number of books to be used in this way. Another means by which material for themes has been extended is by the use of pictures. This is a feature of some of the newer books on the subject, and is derived from the practice of the elementary schools which have long made use of both art and literature in language work. The third and most important source from which students are now encouraged to draw their material is common life. We find many of the colleges to-day beginning their instruction in English with a theme-course that allows the student to derive his thought from ordinary experience. This is the social side of the study of composition, and deserves more emphasis than the aesthetic side developed by the study of literature and pictures. The result of this enlargement of theme-material is to show the young writer that he may find his subject-matter in the objective world and is not obliged to spin it painfully from the dark recesses of his own brain.

Along with this widening of the thought side of composition has gone a narrowing of the scope of the formal rhetoric required in any one year, and a distribution of the departments of rhetoric, so that in many schools narration and description constitute the first year's work, exposition that of the second, argumentation and persuasion that of the third, with a review of these five divisions in the fourth year.

Another recent tendency to be noted is the increasing importance attached to the construction of wholes. The complete theme is being made the basis of instruction, and is taking the place in some measure of miscellaneous exercises on the smaller elements of discourse — the word, the sentence, and the paragraph. The older rhetorics made exercises on these minor elements their chief concern, and aimed mainly at mere accuracy in mechanical, grammatical, and rhetorical detail. They began with the word and ended with the theme. The present tendency is to reverse this order, putting the theme first. As a mason learns to handle and fit his bricks by laying them in an actual wall, so the young writer should be taught to handle the word, the sentence, and the paragraph, as parts of a concrete whole which he is creating.

It is clear to any one who has been thinking on this very perplexing question that this emphasis upon the construction of wholes, the extension of the thought-side or subject-matter, and the narrowing of the scope of formal rhetoric to one department at a time, are all tendencies in the right direction. And yet we are far from regarding the problem as solved. Our recent writers on this subject leave the student in the position of an untrained workman who is shown the quarry where his stones lie, and is told that he is not to spend his time chiselling and polishing separate stones, but that his work is to build a church in accordance with certain general principles of architecture, namely, proportion, symmetry, etc., of which laws he has as vague a notion as the young student has of the laws of literary unity, coherence, and emphasis. What the workman needs is a design which he can follow until he has learned the use and proper relation to each other of the necessary members or features of all architecture, the arch, pier, roof, wall, buttress, and apertures. Only after he has seen these elements in carefully organized structures is he capable of making intelligent designs of his own. The inexperienced writer, too, needs more help than the text-books give him in the organization of his material according to long-accepted general designs which we can find by the analysis of pieces of literature. We feel that the next step in the development of a distinct pedagogy for English teaching must be an attempt to solve this problem of organization. We have new material, but no new method for either literary analysis or synthesis.

ROSE M. KAVANA.

COMMUNICATIONS.

MR. JESSUP AS A CRITIC OF MR. FREDERIC HARRISON.

(To the Editor of THE DIAL.)

That a first-hand critic may occasionally "change his pace" in the logical sequence of an argument is not at all times greatly to be marvelled at. But when a second-hand critic, endeavoring to expose in the unbroken tracks of his forerunner the existence of such change of pace, stumbles and falls headlong, obliterating both his own prints and those of the innocent first-hand critic, and scattering dust into the eyes of his knowledge-seeking audience, in what degree shall we marvel?

In the last issue of THE DIAL, Mr. Alexander Jessup criticises Mr. Frederic Harrison's masterly estimate of Tennyson. And why? Because Mr. Harrison in his criticism of "In Memoriam" advances among the cons that: "With all its art, melody, and charm, we see from time to time in 'In Memoriam' a little too visibly the 'sad mechanic exercise' which is the inevitable result of too rigid and prolonged devotion to the uses of 'measured language.'" And, a little farther on in the same essay, Mr. Harrison speaks of Tennyson's "religious and philosophical pieces (especially 'In Memoriam,' the most perfect of his poems), because his claim to rank as the supreme poet of the nineteenth century must rest on this if on anything"; while a little farther on still Mr. Harrison continues: "It is a far happier task to turn to the more distinctly lyrical work of Tennyson—that wherein his permanent fame must abide."

The italics in both cases are Mr. Jessup's; and he italicizes because it seems to him that though "most admirers of Tennyson will agree with Mr. Harrison in his latter statement, . . . it is hard for them to understand his (Mr. Harrison's) singular disagreement with himself"; and (to draw towards a close with Mr. Jessup's "pique") though "In two different books, or even in two different essays in the same book, such contradictions of view might be excused on the ground of changed views, . . . in the same essay they cannot be allowed to pass unchallenged,—especially as Mr. Harrison's Tennyson 'estimate' is full of 'this sort of thing.'"

Is further exposition necessary to reveal the hollowness of such arguments against Mr. Harrison's excellent criticism—a criticism which only misses the qualification "unequalled" because its entire dimensions—depth, breadth, height,—and its learned soundness, are almost consistently the characteristic of Mr. Frederic Harrison's critical work?

However, if only for the benefit of Mr. Jessup himself, let me put the "vexed" question in its plainest form:

1. "In Memoriam" is the most perfect of Tennyson's poems, though it has its weaknesses; as a philosophical poem it strikes the key-note of nineteenth century thought, and in so doing it places itself in the balance against every circa-contemporary work sharing that characteristic; if, *ipso facto*, "In Memoriam" turns the scales, Tennyson is the poet who, as the prophet of his "day," may "claim to rank as the supreme poet of the nineteenth century."

2. And there is also to be weighed, quite independently, the lyrical works of the poet—work whose tune is in harmony with the song of all time—not merely with the current fugue of an epoch,—of a day. Herein

is the immortality of the poet Tennyson proven; for it is to these pieces that Mr. Harrison declares "it is a far happier task to turn"—the work "whereon his permanent fame must abide." In short, not only is Tennyson possibly the first poet of his century, but he is a poet of all time.

Mr. Jessup concludes: "With such futilities as these does Mr. Harrison regale us in his essay on Tennyson. Such captious dissections and philological peckings are but the tin-soldiery of literary criticism. . . . Mr. Frederic Harrison can write good criticism and he does write it elsewhere in this volume; but the essay on Tennyson is 'of little worth.'"

The fact is at all events patent to any logical reader that if such bottomless cavillings are the gist of Mr. Jessup's objections to the "Criticism on Tennyson," they, indeed, are objections "of little worth"—are the very tin hobby-horses of second-hand criticism.

R. HAROLD PAGET.

New York City, Nov. 8, 1901.

NOTES FROM JAPAN.

(To the Editor of THE DIAL.)

The number of Japanese honored with the degree of LL.D. from Occidental universities is increasing. A year ago Baron Kaneko, who had received LL.B. from Harvard University in the 80's, was honored with LL.D. by his alma mater. Recently Glasgow University conferred the same degree on Prof. J. Sakurni, of the Imperial University, Tokyo,—the first instance in the case of a British institution. Yale University is to confer the same degree on Hon. K. Hatoyama, one of her own sons; and is reported to have offered the degree also to Hon. Mr. Kikuchi, Minister of Education, and to Marquis Ito. These honors are worthily bestowed on able and scholarly men.

The scholars of Japan are naturally proud of the fact, that, by the generosity of Baron Iwosaki, the Max Müller Library has been purchased for the Imperial University in Tokyo, in accordance with the wishes of the late owner, and is expected to arrive soon.

The Foreign Language School, Tokyo, continues to grow in favor and influence. At its recent graduation ceremony, ninety-two students were given certificates, of which the largest number were for courses in Chinese, English, German, French, and Russian.

A history of English literature, written in a most entertaining way by Dr. Tsabouchi, is meeting with great favor. One paper says: "Next to Chinese literature in the influence it has had on our national life stands English literature."

A recent issue of the "Japan Mail" has the following item: "Baron Takasaki, Chief of the Poets' Bureau in the Palace, says that the Emperor's love of poetry increases with years. Scarcely an evening passes that His Majesty does not compose from 27 to 30 of the thirty-one-syllabled couplets called *Wa-ka*. These are handed to Baron Takasaki for examination. Baron Takasaki has held his present position since 1892, and he declares that the number of couplets composed by His Majesty from that time up to the end of last March was thirty-seven thousand. The Empress also is very fond of writing verses, but Her Majesty's pen is not so prolific as that of the Emperor. She composes about two couplets twice a week—quite enough for any ordinary mortal, we venture to think."

ERNEST W. CLEMENT.

Tokyo, Japan, Oct. 20, 1901.

The New Books.

"R. L. S."*

The task of preparing and presenting to an eager world an adequate life of Robert Louis Stevenson may well have seemed a formidable one, especially after the two volumes of "Letters" so admirably edited by Mr. Sidney Colvin; and the public regret at Mr. Colvin's inability to write the promised biography has naturally been accompanied by some uncertainty as to the qualifications of Mr. Graham Balfour, who was requested to undertake the work. Mr. Colvin was for many years Stevenson's most intimate literary friend; Mr. Balfour was heard of chiefly as one of Stevenson's fifty-odd first cousins. But Mr. Colvin saw his friend for the last time in 1887, when he bade him goodbye at the ship's side in London. Mr. Balfour resided as a member of the family at Vailima during the last two and a half years of his cousin's life, and was admitted to an intimacy shared only by the immediate members of the household. His acquaintance with every detail of the family history, remote or recent, seems both extensive and exact. His opportunities, therefore, were unique; and it may be said at once that he has not been unequal to them. To complain that the "Life" is less inspiring than the "Letters"—in other words, that Mr. Balfour is not Stevenson—is a criticism which should quickly be disarmed by the author's modest and candid words in the preface.

"In Stevenson's case, if anywhere, the rule holds, that all biography should be autobiography if it could; and I have availed myself as far as possible of the writings in which he has referred to himself and his past experience. To bring together the passing allusions to himself scattered widely throughout his works, was an obvious duty; at the same time my longer quotations, except in two or three manifest and necessary instances, have been taken almost entirely from the material which was hitherto either unpublished or issued only in the limited Edinburgh edition."

On this plan Mr. Balfour has written a narrative not unlike Hallam Tennyson's Life of his father; and these two volumes may with propriety take their place on the shelf next to the "Letters" and the best editions of the "Collected Works."

Stevenson's ancestors, through several generations on the father's side, were engineers to the Board of Northern Lights; his grandfather,

*THE LIFE OF ROBERT LOUIS STEVENSON. By Graham Balfour. In two volumes. With portraits. New York: Charles Scribner's Sons.

Robert Stevenson, in 1807 "began his great work at the Bell Rock, the first lighthouse ever erected far from land upon a reef deeply submerged at every tide."

"Sir Walter Scott accompanied the Commissioners and their officer on one of the annual voyages of the *Pharos* (the board's official steamer); his *Journal*, published by Lockhart, shows that he found Robert Stevenson an appreciative and intelligent companion. *The Pirate* and *The Lord of the Isles* were the direct result of this cruise."

A great engineer and man of action, Robert Stevenson also essayed writing, and his "Account of the Bell Rock Lighthouse" has been happily described as the "romance of stone and lime," and the "Robinson Crusoe of engineering." Mr. Balfour adds:

"Traits are obliterated, and the characteristics of a family may change, but the old man's detestation of everything slovenly or dishonest, 'his interest in the whole page of Experience, and his perpetual quest and fine scent for all that seems romantic to a boy,' were handed down, if ever taste was transmitted, to his grandson. Of the one as of the other it will have been said that 'Perfection was his design.'"

The other grandfather was the Rev. Lewis Balfour, D.D., minister of Colinton, a parish about five miles from Edinburgh. In "Memories and Portraits" he is described as follows:

"A man of singular simplicity of nature; unemotional, and hating the display of what he felt; standing contented on the old ways. . . . When not abroad, he sat much alone, writing sermons or letters to his scattered family in a dark and cold room with a library of bloodless books—and these lonely hours wrapped him in the greater gloom for our imaginations."

But his heart warmed to the sprightly delicate little "Smoutie," his grandson, when the boy came in to recite a psalm. "He took me in his arms, with most unwonted tenderness, and kissed me, and gave me a little kindly sermon for my psalm: so that for that day, we were clerk and parson." "Try as I will," Stevenson later wrote, "I cannot join myself on with the reverend doctor; and all the while, no doubt, and even as I write the phrase, he moves in my blood and whispers words to me, and sits efficient in the very knot and centre of my being."

Such, and much besides, were his grandfathers. Of his father, Thomas Stevenson, his inspired pen has left us many a vivid portraiture; none, possibly, of bolder outline than this, from "Memories and Portraits":

"He was a man of a somewhat antique strain; with a blended sternness and softness that was wholly Scottish, and at first somewhat bewildering; with a profound essential melancholy of disposition and (what often accompanies it) the most humorous geniality in com-

pany ; shrewd and childish ; passionately attached and passionately prejudiced ; a man of many extremes, many faults of temper, and no very stable foothold for himself among life's troubles. . . . His talk, compounded of so much sterling sense and so much freakish humor, and clothed in language so apt, droll, and emphatic, was a perpetual delight to all who knew him."

We are not surprised when Mr. Balfour says that "the characteristics of the father in his boyhood might be ascribed with little alteration to the son. The circumstances differed, but the spirits, the freaks, and the idleness were the same." Of their relations to each other he adds :

"Thomas Stevenson's entire life was devoted to the unremitting pursuit of a scientific profession in which it was his dearest wish to see his son following in his footsteps. Yet it was from him that Louis derived all the romantic and artistic elements that drew him away from engineering, and were the chief means by which he became an acknowledged master of his art.

"The differences between the pair were slight, the points of resemblance many. The younger man devoted his life to art, and not to science, and the hold of dogma upon him was early relaxed. But the humor and the melancholy, the sternness and the softness, the attachments and the prejudices, the chivalry, the generosity, the Celtic temperament, and the sensitive conscience passed direct from father to son in proportions but slightly varied, and to some who knew them both well, the father was the more remarkable of the two. One period of misunderstanding they had, but it was brief, and might have been avoided had either of the pair been less sincere or less in earnest. Afterward, and perhaps as a consequence, their comprehension and appreciation of each other grew complete, and their attachment was even deeper than that usually subsisting between father and only son."

Stevenson left no sketch of his mother, a fact easily understood when it is remembered that she outlived him. Mr. Balfour supplies this deficiency with a description from which we can make only the briefest extract.

"In person she was tall, slender, and graceful; and her face and complexion retained their beauty, as her figure and walk preserved their elasticity, to the last. Her vivacity and brightness were most attractive. . . . Her undaunted spirit led her when nearly sixty to accompany her son first to America, and then, in a racing schooner, through the remotest groups of the Pacific, finally to settle with him in the undisturbed spot where he had chosen his home."

And what a stimulus to his spiritual qualities must have been afforded by the society and conversation of his best-loved cousin, Robert Alan Mowbray Stevenson, — the "Bob" so affectionately commemorated in "Memories and Portraits."

"He was the most valuable man to talk to, above all, in his younger days; for he twisted like a serpent, changed like the patterns in a kaleidoscope, transmigrated (it is the only word) from one point of view to another with a swiftness and completeness that left a

stupid and merely logical mind panting in the rear; and so, in an incredibly brief space of time helped you to view a question upon every side. In sheer trenchancy of mind I have ever been his humble and distant follower."

These are but glances at a few of the people who surrounded and, so far as in them lay, affected the childhood of Robert Louis Stevenson. He was always "being a boy": in a special sense he may be called the *sacer vates* of childhood. Few writers have retained such continuous impressions of childhood's dreams and realizations; none, surely, has voiced them more truthfully. The delights of boyish "make-believe" received their crown for young Louis and his associates in the "lantern-bearers," a sport whose description it were almost profane to abridge.

"Toward the end of September, when school-time was drawing near and the nights were already black, we would begin to sally from our respective villas, each equipped with a tin bull's-eye lantern. The thing was so well known that it had worn a rut in the commerce of Great Britain; and the grocers, about the due time, began to garnish their windows with our particular brand of luminary. We wore them buckled to the waist upon a cricket belt, and over them, such was the rigour of the game, a buttoned top-coat. They smelled noisomely of blistered tin; they never burned aright, though they were always burning our fingers; their use was naught; the pleasure of them merely fanciful; and yet a boy with a bull's-eye under his coat asked for nothing more. . . . When two of these asses met, there would be an anxious 'Have you got your lantern?' and a gratified 'Yes.' That was the shibboleth, and very needful, too; for as it was the rule to keep our glory contained, none could recognize a lantern-bearer, unless (like a polecat) by the smell. Four or five would sometimes climb into the belly of a ten-man lugger, with nothing but the thwarts above them — for the cabin was usually locked — or choose out some hollow of the links where the wind might whistle overhead. There the coats would be unbuttoned and the bull's-eyes discovered; and in the chequering glimmer, under the huge windy hall of the night, and cheered by a rich steam of toasting tinware, these fortunate young gentlemen would crouch together in the cold sand of the links or on the scaly bilges of the fishing-boat, and delight themselves with inappropriate talk.

"Woe is me that I may not give some specimens — some of their foresights of life, or deep inquiries into the rudiments of man and nature — these were so fiery and so innocent, they were so richly silly, so romantically young. But the talk, at any rate, was but a condiment; and these gatherings themselves only accidents in the career of the lantern-bearer. The essence of this bliss was to walk by yourself in the black night; the slide shut, the top-coat buttoned; not a ray escaping, whether to conduct your footsteps, or to make your glory public: a mere pillar of darkness in the dark; and all the while, deep down in the privacy of your fool's heart, to know you had a bull's-eye at your belt, and to exult and sing over the knowledge."

Stevenson had but scattered schooling, and his college life at the University of Edinburgh

(1867-70) was fruitful chiefly in giving to him an intimate knowledge of the highways and byways of Auld Reekie, and in demonstrating conclusively that he would never make an engineer, the profession for which he was of course intended. As far as the University was concerned, he "acted upon an extensive and highly rational system of truancy, which cost him a great deal of trouble to put in exercise." His studies were thus mainly in the book of life: not unfruitful, as his readers well know. Perhaps the two most notable things of those academic days were his membership in the Speculative Society of the University—"that 'Spec' of which the fame has gone abroad in the world largely by means of his writings,"—and his coming under the wholesome influence of Professor Fleeming Jenkin and his charming wife; together with other such friendships, as those with Charles Baxter, James Walter Ferrier, and Sir Walter Simpson. Somewhat later, in an English visit, he met Sidney Colvin and Mrs. Sitwell, whose correspondence with Stevenson is so richly informing.

In one of his morbid moods, now growing happily rarer, he had written down the chief desires of his heart. "First, good health; secondly, a small competence; and thirdly, *O du lieber Gott!* friends." The second and third of these petitions were surely answered: but the first—! Was ever man of genius so ruthlessly handicapped? Almost from the cradle the pitiful record of the struggle begins; every ugly form of pulmonary disease wreaked itself in experiment upon his *corpus vile*: pleurisy, congestion, pneumonia, hemorrhages,—these were their household words where the rest of the world speaks of malaria, indigestion, or headache. In 1893 he wrote to Mr. George Meredith:

"For fourteen years I have not had a day's real health: I have wakened sick and gone to bed weary; and I have done my work undinchingly. I have written in bed, and written out of it, written in hemorrhages, written in sickness, written torn by coughing, written when my head swam for weakness. And the battle goes on—ill or well, is a trifle; so as it goes. I was made for a contest, and the Powers have so willed that my battlefield should be this dingy, inglorious one of the bed and the physic bottle."

Of the magnificent heroism and sunny sweetness with which he endured all this, we must learn from these volumes of Mr. Balfour; for the "Letters" and other writings allow us only to guess at them. The pathetic record is full of reproach to common comfortable existences, but has its inspiration for all

who have ears to hear. We need feel no shame for the tears which start as we read such an instance as this, taken from the account of their sojourn on the Riviera in 1883-1884, when Stevenson was attacked with the most violent and dangerous hemorrhage of his life:

"The dust of street refuse gave him Egyptian ophthalmia, and sciatica descending upon him caused him the more pain, as he was suffering already from restlessness. The hemorrhage was not yet healed, and we now hear for the first time of the injunctions to absolute silence, orders patiently obeyed, distasteful as they were. In silence and the dark, and in acute suffering, he was still cheery and undaunted. When the ophthalmia began and the doctor first announced his diagnosis, Mrs. Stevenson felt that it was more than any one could be expected to bear, and went into another room, and there, in her own phrase, 'sat and gloomed.' Louis rang his bell, and she went to him, saying, in the bitterness of her spirit, as she entered the room, 'Well, I suppose that this is the very best thing that could have happened!' 'Why, how odd!' wrote Louis on a piece of paper, 'I was just going to say those very words.'"

It was on his visit to London in 1873 that Stevenson was "ordered South" by Sir Andrew Clark, and went for the winter to Mentone. This was the first of those extended quests which were to make him an exile from England for practically the rest of his life, though he often came back and attempted to stay at home. "I do not ask for health," he once said, "but I will go anywhere and live in any place where I can enjoy the ordinary existence of a human being." One after another they were all tried: Mentone, Davos, Hyères, Bournemouth; then, with lengthening range, the Adirondacks, California, and finally those "Ultimate Islands" where he found alleviation, delights, a quiet home, and a mountain grave. His life was undoubtedly blessed and probably lengthened by the companionship and devoted care of the interesting woman whom he met and loved in France, followed to America, and there married in 1880. Mrs. Osbourne's first marriage had been unhappy; but her union with Stevenson was a source of happiness to both, and her two clever and affectionate children found in their stepfather a delightful friend and guide.

Mr. Balfour's second volume describes the three years of life at Bournemouth, 1884-1887; then the winter spent at Saranac Lake in the Adirondacks, with the details of which American readers of the "Letters" are familiar; and then come the chapters devoted to those prolonged and romantic cruises in the Pacific which meant so much to Stevenson's body and soul. The "Casco," a topsail schooner, ninety-

five feet in length, of seventy tons burden, was chartered at San Francisco ; the captain, the cook, and a crew of four deck-hands, formed her complement ; and the passenger-list included Stevenson, his wife, his mother, and his step-son.

"At last, on June 26th, 1888, the party took up their quarters on the 'Casco,' and at the dawn of the 28th she was towed outside the Golden Gate, and headed for the south across the long swell of the Pacific. So with his household he sailed away beyond the sunset, and America, like Europe, was to see him no more."

From the published chapters "In the South Seas" Mr. Balfour makes but sparing excerpts, relying rather on Stevenson's original rough journal at the time, as striking a more personal note and dealing to a greater extent with his individual experience. The first voyage carried them to the Marquesas Islands after a run of twenty-two days. His reception there was cordial, and his vivid impressions of this French possession so recently redeemed from cannibalism are for the most part recorded in his published works. But we have from his notebook a charming picture of the good French missionary Père Siméon.

"The small frail figure in the black robe, drawing near under the palms ; the girlish, kind and somewhat pretty face under the straw hat ; the strong Gascon accent ; the sudden lively doffing of the hat, at once so French and so ecclesiastical ; he was a man you could not look upon without visions of his peasant ancestors, worthy folk, sitting at home today in France, and rejoiced (I hope often) with letters from their boy.

"Père Siméon admired these natives as I do myself, admired them with spiritual envy ; the superior of his congregation had said to him on his departure 'You are going among a people more civilized than we—peut-être plus civilisés que nous-mêmes.' What then was Père Siméon doing here ? The question rose in my mind, and I could see that he read the thought. Truly they were a people, on the whole, of a mind far liker Christ than any of the races of Europe : no spiritual life, almost no family life, but a kindness, a generosity, a readiness to give and to forgive, without parallel ; to some extent that was the bishop's doing ; some of it had been since undone ; death runs so busy in their midst, total extinction so instantly impended, that it seemed a hopeless task to combat their vices ; as they were, they would go down in the abyss of things past ; the watchers were already looking at the clock ; Père Siméon's business was the visitation of the sick, to smooth the pillows of this dying family of man."

We cannot follow the detailed itinerary of these floatings through the "summer isles of Eden, lying in dark purple spheres of sea." Seen by such eyes and reported by such a pen, they have yielded to us all no small part of their magical charm. From one group to another the little party wove their way until the last thread was drawn ashore at Apia, there to await the shears of Atropos.

Of the last years at Vailima Mr. Balfour writes with considerable fulness, having been a resident of the place along with the family, though not there when the end came so suddenly on the 3d of December, 1894. The touching and romantic circumstances of the burial of Tusitala are known to all the world ; and Mr. Balfour simply repeats Mr. Osbourne's admirable account from the "Letters." He allows himself, however, a chapter (headed with the simple initials "R. L. S.") of appreciation of the genius and character of Stevenson, which is so admirably conceived and so temperately and tenderly expressed, that few readers will fail to return to it a second and a third time. Quotation in this case is almost mutilation, but here are one or two of the closing paragraphs :

"There was this about him, that he was the only man I have ever known who possessed charm in a high degree whose character did not suffer from the possession. The gift comes naturally to women, and they are at their best in its exercise. But a man requires to be of a very sound fibre before he can be entirely himself and keep his heart single, if he carries about with him a talisman to obtain from all men and all women the object of his heart's desire. Both gifts Stevenson possessed, not only the magic but also the strength of character to which it was safely entrusted.

"There linger on the lips of men a few names that bring to us, as it were, a breeze blowing off the shores of youth. Most of those who have borne them were taken from the world before early promise could be fulfilled, and so they rank in our regard by virtue of their possibilities alone. Stevenson is among the fewer men who bear the award both of promise and of achievement, and is happier yet in this : besides admiration and hope he has raised within the hearts of his readers a personal feeling towards himself which is nothing less than love."

The publishers have given Mr. Balfour's volumes a handsome setting. There is a good index ; and seven appendices, containing addresses of Stevenson on education and missions, a list of the beautiful Vailima Prayers, four drafts of the opening chapter of "Weir of Hermiston" to illustrate the author's patient pains in composition, a complete chronological bibliography of his works, and a curious dozen of samples, nine from Stevenson and three from his "originals," showing his power of using other men's style at will while forming his own. Students can exercise their ingenuity in "placing" these specimens, some of which are, indeed, unmistakable.

Besides the portraits of Stevenson and Mrs. Stevenson, there is an interesting chart of the Pacific voyages, oddly added to the first volume, while describing events of the second.

JOSIAH RENICK SMITH.

THE ORIGIN OF EUROPEAN PEOPLES.*

The author of "The Mediterranean Race" is Professor of Anthropology in the University of Rome. He is one of the foremost workers in Anthropology and is notably bold and independent in thought. He fearlessly criticizes those anthropological methods which he believes to be imperfect, and insists upon new ones, which he believes to be better. Anthropologists in general give much weight to the *Cephalic index* — or the proportion between the length and breadth of the skull. Sergi insists that it has but little value, that the same cephalic index may be given by skulls which differ profoundly in character. He himself says :

"According to my method of cranial forms, it is the forms alone that we have to take into consideration, and I have shown that the same cranial form may vary in measurements and in index without losing its characters; this is a natural method, such as is employed in zoölogy. How many species of lark we should have if we calculated by measurement their indices of length and breadth!"

We shall gain the clearest idea of the author's treatment by stating nine propositions, which he formulates :

"1. The primitive populations of Europe, after *Homo Neanderthalensis*, originated in Africa; these constituted the entire population of neolithic times.

"2. The basin of the Mediterranean was the chief centre of movement whence the African migrations reached the centre and the north of Europe.

"3. From the great African stock were formed three varieties . . . ; one peculiarly *African* . . . ; another, the *Mediterranean* . . . ; and a third the *Nordic* . . . These three varieties are the three great branches of one species, which I call *Euroafrican*, because it occupied, and still occupies, a large portion of the two continents of Africa and Europe.

"4. These three human varieties have nothing in common with the so-called Aryan races; . . . the Germans and Scandinavians are *Euroafricans* of the *Nordic* variety.

"5. The Aryans are of Asiatic origin, and constitute a variety of the *Eurasian species*; the physical characters of their skeletons are different from those of the *Euroafricans*.

"6. The primitive civilization of the *Euroafricans* is Afro-Mediterranean, becoming eventually Afro-European.

"7. The Mycenaean civilization had its origin in Asia, and was transformed by diffusion in the Mediterranean.

"8. The two classic civilizations, Greek and Latin, were not Aryan, but Mediterranean . . .

"9. In the course of the Aryan invasion the languages of the *Euroafrican* species in Europe were transformed in Italy, Greece, and elsewhere, Celtic, German, Slavonic, etc., being genuine branches of the Aryan tongue; in other cases the Aryan languages underwent

*THE MEDITERRANEAN RACE. A Study of the Origin of European Peoples. By G. Sergi. New York: Imported by Charles Scribner's Sons.

a transformation, preserving some elements of the conquered tongues, as in the Neo-Celtic of Wales."

To the reader who has not followed the recent periodical literature of anthropology, these propositions may come as a distinct shock. They upset some of the cherished dogmas of linguistic and anthropological science. Sergi proceeds to develop and sustain them in a brilliant way. He first presents an historical sketch of the phases of Indo-Germanism. Next, he presents a detailed study of the Mediterranean Race. The Hamitic peoples of Northern Africa — the Libyans, Egyptians, Western Libyans, and the population of the Canary Islands, are referred to this race, and are stated to differ only as local varieties of one great type. The peoples of Syria and Asia Minor, past and present, are examined and referred to the same race. The Iberians, Pelasgians, Etruscans, and Ligurians are South Europeans, of the Mediterranean Race, who have migrated by various routes from the old African home. The extension of the race northward is claimed upon British, French, Swiss, German, Bohemian, Scandinavian, and Russian evidence. The light dolichocephals (long-heads) of the north are only locally-modified dark dolichocephals from the south. Sergi holds that the diffusion of the Mediterranean Race was interrupted by the immigration, from Asia, of the Eurasian Aryans, who in physical type, in language, and in culture, were unlike the *Euroafricans*. They were inferior in culture to the older population of Europe, but were, apparently, more vigorous and aggressive. The whole argument is fundamentally anthropological, based upon skull-form, but much and able use is made of archæological and other evidence.

In the presence of this brilliant presentation we naturally ask whether it can be harmonized with the teachings of others regarding European ethnology. Three good general discussions of this field have been lately published — Keane's, Ripley's, and Deniker's. Keane has been much influenced by Sergi and by Ripley. For him there are three European races — *Homo europaeus*, *Homo alpinus*, *Homo mediterranensis*. The first and third of these correspond to Sergi's two divisions of the Mediterranean Race; the second to Sergi's Eurasians. But Keane considers the northern *H. europaeus* to be Asiatic and Aryan and the *H. alpinus* to be Asiatic and, probably, non-Aryan. He recognizes Africa as the original home of *H. mediterranensis*. He also

believes that an early short-headed (brachycephalic) population entered Europe from the south.

Ripley recognizes three European races — Teutonic, Alpine, and Mediterranean. So far as regards the Mediterranean Race proper he would probably agree with Sergi. As regards the Asiatic origin of his Alpine (brachycephalic — short-headed) Race he would also agree with Sergi, but probably does not consider them Aryans. Regarding the origin of the Teutonic Race he is somewhat reserved.

Deniker recognizes ten races and sub-races in Europe. He characterizes them carefully, employing stature, complexion, hair, cephalic index, nose form, etc., as his basis of classification. He presents the synonymy of his ten race-types with care, but we can hardly present or discuss it here. For Sergi, Deniker's ten types would be so many local varieties or sub-varieties of his two species — Eurafrican and Eurasian.

It will be seen that Sergi's book has great importance. Some of his views, which, when he first proposed them, were ridiculed, have already gained acceptance. Whether all his views will eventually be accepted or not, he deserves a respectful hearing.

FREDERICK STARR.

CROMWELL AS A MILITARY TYRANT.*

The appearance of the third volume of Mr. Gardiner's "History of the Commonwealth and Protectorate," so soon after the publication of the second volume (1897), gives new foundation for the hope that the author may live to complete the monumental work to which he has devoted his life. The present volume shows no falling off from that high standard of workmanship which long experience has taught Mr. Gardiner's readers to expect from his hands, — unless possibly (one hardly more than imagines it) in some slight traces of hurried composition. As for the rest, there is the same masterly handling of material, the same keen insight into the motives of men, the same cool unbiased judgment and unflinching courage in presenting results.

The period treated is that of the two years which followed the assembling of the first Pro-

tectorate Parliament; *i. e.*, from 1654 to 1656. It includes the incidents in Cromwell's career which are the most difficult for his admirers to explain consistently with the idealizations of the cult of nineteenth century hero-worshippers. It goes without saying that Mr. Gardiner has no theory to establish, and that he strives simply to set forth the facts with that absolute integrity which has given him his high rank, not only among the historians of this age, but of all time. In fact, after one has read this volume, the conviction is strengthened that Cromwell can never be understood, much less dealt with justly, if he is to be held up to latter-day standards or be pedestaled by the side of latter-day heroes. His motives, his ideals, were of the seventeenth century, and of the early seventeenth century at that. With these motives he was consistent; to these ideals he was true; but neither men nor motives nor ideals can have place in this age of political and religious light. Cromwell was called to the government of the three kingdoms at a time when the fires of the Thirty Years' War were still smouldering, when its grim traditions were still fresh upon men's minds, and the renewal of the struggle between Protestant Europe and Catholic Europe, as statesmen regarded things then, was one of the possibilities of the immediate future. Only so can we understand the utter obtuseness of the Protector to the actual conditions which confronted Europe in 1654, and his failure to grasp the fact that the old motives which had determined the friendships and the animosities of the era of religious wars were passing away, and that a new series of motives, born not of religious traditions but of commercial hopes and ambitions, had taken possession of the statesmen of Europe and were to dictate the alliances and counter-alliances of the future. Cromwell was not without glimpses of the new day at hand; but his mind was still darkened by the shadows of the night which was passing away. Hence he moved with uncertain step; was frequently inconsistent with his own avowed purpose; and, to the worldly-wise statesmen of the Continent, at times apparently "infamously hypocritical." He failed to discern the threat of future commercial and colonial rivalry that lay in the upbuilding of Holland and France, and wasted his time in striving to draw the Protestant powers of Europe into an offensive alliance against the Catholic powers. As the immediate future was to reveal, the real menace to England was not to come from poor old bankrupt Spain, or the sorely

* HISTORY OF THE COMMONWEALTH AND PROTECTORATE. By Samuel Rawson Gardiner, M.A. Volume III., 1654-1656. New York: Longman, Green, & Co.

crippled German branch of the House of Austria, but first from the waxing commercial power of Holland, and second from the waxing political ambitions of France.

Mr. Gardiner does not try to apologize for this serious error in Cromwell's foreign policy. He simply sets forth the facts, leaving them to present to the reader the real Cromwell,—not the far-seeing statesman, the wise diplomat, the founder of British foreign policy, but a blundering soldier, thoroughly honest at heart, who by the accident of revolution had been put in charge of the delicate machinery of diplomacy—a machinery far too delicate for the rough hand of the swordsman. Hence, the great Oliver hardly appears here to advantage. In his negotiations with Charles X. he is a well-meaning visionary, devoted to ideals which the world has outgrown, and without even the novice's knowledge of the simplest elements of Continental politics. In his dealing with Spain, he is saved from the charge of most reprehensible treachery only by the plea that he did not know that his unprovoked attack upon San Domingo and Jamaica was an act of war. These are hard things for the admirers of Oliver's statesmanship to accept; but their quarrel is not with Mr. Gardiner, but with the array of evidence which is here marshaled with the pitilessness of an indictment.

Little, also, can be said in defence of the Protector's cold-blooded plan of removing "Papists and other superfluous Irish" from the more fertile, and hence more valuable, parts of Ireland to the uncultivated, unattractive regions of the west and south, in order to make room for a permanent settlement of his Protestant soldiers. It may be that Cromwell would "meddle with no man's conscience," as he wrote to the governor of New Ross in 1649; yet evidently in his scheme of toleration he had no place for the Mass. The Catholic religion in Ireland was to be virtually proscribed; the priests were to be persecuted, and the estates of their supporters confiscated to the advantage of the Cromwellian soldiery and the "Adventurers." Out of a total population of less than one million souls, according to Mr. Gardiner's estimate, fully one hundred thousand were marked for hanging or for deportation to the West Indian plantations. The animus which could conceive of such a wholesale attainer of an entire people can be explained only by Cromwell's ignorance of the conditions which existed in Ireland, and by the fact that he imagined himself still fighting out the issues which had

made the recently closed religious wars of Europe possible. The most that can be offered in his defense is that the orders were never carried out. Comparatively few people were deported, fewer still were hanged, and the new plantation of Ireland was only feebly undertaken. For this, however, the Protector deserves little credit. He had really set his heart on "the great work," and yielded at last only because his subordinates—chiefly his own son Henry—to whom he had entrusted the conduct of affairs in Ireland, shrank from firing up any such devil's caldron as the Protector's plans would have provided for his lieutenants.

It is easier to understand, possibly even to justify, Cromwell's conduct of domestic affairs during these years. Ostensibly, a constitutional government had been established, consisting of a sort of strictly limited monarchy and a strictly limited parliament, mutually dependent on each other, and in such a way as to prevent either party from becoming supreme. In reality, however, in giving the Protector entire control over the army, and in forbidding the parliament to reduce its size without the Protector's consent, the new constitution had entirely nullified any independent authority which it might seem to confer upon the parliament, and had reduced any opposition which parliament might see fit to offer, to the nature of advice or at least a protest.

The issue was what might have been expected. The first Protectorate parliament had no sooner come together than it proceeded at once to strike at the foundation of the Protector's power, by seeking to amend the Instrument of Government under which he and they exercised their authority, and finally denied the coördinate authority of the Protector altogether. After five lunar months were passed in useless wrangling, Cromwell, taking advantage of a technicality granted him by the Instrument, dismissed his parliament and proceeded for eighteen months to rule without a parliament.

So ended Cromwell's second attempt to secure some sort of coöperation from what might be called, if not the nation, at least representatives of the classes who were trustworthy from a Puritan point of view. He then proceeded to conduct the administration of the State much as he would conduct the administration of his army in the field. He dismissed civil judges whose loyalty he had reason to doubt, exactly as James I. had done in the

days of Coke; he even went a step beyond Charles and Wentworth, and virtually placed all England under martial law, dividing the country into eleven great military districts and placing over each a major-general, who was responsible only to the Protector and his council. With their assistance, the Protector proceeded to bring England up to the Puritan standard, closing up the alehouses, abolishing bear-baiting by shooting the bears in their pens, and deporting people who made themselves obnoxious to the Puritan community either by their immoral lives or an ostentatious advocacy of forms of Christian worship which had been proscribed by the State. Of the latter, however, it is always to be borne in mind that Cromwell showed little inclination to molest the sectaries of England and Scotland so long as their views were divorced from politics. But he did not hesitate to silence either Churchmen or Independent Levellers whenever they raised their voices against the existing order.

With our modern respect for the sacredness of constitutional forms, it is difficult to regard these acts of Cromwell in other light than the acts of a military tyrant. At every step of the great Protector, the unlovely jangle of the military spur grates harshly upon the ear. And yet it is to be borne in mind that few men of repute in Cromwell's time had any conception of the right of a majority of the people to direct the affairs of the nation. In "the fundamentals" which he tried to induce his recalcitrant parliament to respect, he showed a remarkable understanding of the true relations of the various arms of government to each other as embodied in English institutions; and yet he had no conception of the authority of the majority as the justification of government. He had been set, not to execute the will of the nation as voiced in the expressed will of majorities, but "to do God's people some good"; and even "God's people" did not always know what was best for their own good. Tried by the definitions of political science, Cromwell was unquestionably an usurper, a despot, and a tyrant, yet no usurpation was ever so justified by the conditions which made it possible; no despot was more sincere in his efforts to lead his people into righteous ways and save them from the results of vice on the one hand and anarchy on the other; no tyrant ever tried harder to secure some legal basis for the authority which was denied him by the very laws which he strove to uphold.

BENJAMIN TERRY.

THROUGH UNKNOWN ABYSSINIA.*

Among the crowding calamities of the war in South Africa comes the death of Captain Montagu Sinclair Wellby, of the Eighteenth Hussars. Born in 1866, educated at Rugby and Sandhurst, and given his rank as captain in 1894, he was then able to take up the life of an explorer in Africa, making extended journeys through Somaliland in successive years. In 1896 he went to Asia on the expedition through Cashmere, northern Thibet, Mongolia, and China, which is described in his well-known book, "Through Unknown Thibet." He returned to India, participated in the Tirah campaign, and, that ended, joined Colonel John Lane Harrington, British agent at the Abyssinian court, at Harrar, in August, 1898. Obtaining leave from the Emperor Menelik to traverse any part of his domains, Captain Wellby set out without a white companion at the close of 1898, explored vast regions of Abyssinian territory which had never before known the foot of a European, reached Lake Rudolf, met many strange tribes of natives, and came out at Omdurman in July, 1899. The South African war called him to the colors, and he died at Paardekop on August 5, 1899, having been shot by the burghers on his refusal to surrender after being surprised on a reconnaissance.

The record of his last journey is preserved in the large and handsome volume entitled, "Twixt Sirdar and Menelik," an interesting record of an important expedition, plentifully illustrated, but lacking a map and chronology as well as an index, which makes it less valuable than its real importance deserves. The book is dedicated, by permission, to the Abyssinian monarch, and has had the benefit of preparation at the hands of Colonel Harrington, who records in his introduction the unusual qualities possessed by his friend for the work he took up, noting among other things his ability to make friends of the most uncompromising and antagonistic material, from the "Lion of Judah" himself to the natives of "the devil-infested country of Walamo." These qualities appear in the book as well, leaving it a simple and picturesque recital of fact, modestly told but filled with the spirit of high resolve and courageous humility.

After many interesting experiences in the

* *'TWIXT SIRDAR AND MENELIK: An Account of a Year's Expedition from Zeila to Cairo through Unknown Abyssinia.* By the late Captain M. S. Wellby. Illustrated. New York: Harper & Brothers.

Abyssinian capital, where Captain Wellby was given an opportunity to study the methods of the Emperor's armies, the expedition set out from Adis Ababa with a mixed company of Abyssinians, Gallas, Somalis, and Soudanese, a Pathan native officer acting as its lieutenant. The caravan went along the River Maki to Lake Zonai, on the way south to Lake Lamine, previously unexplored and said to contain a great treasure hid by a Danakil chief on one of its islands in the sixteenth century, passing along the Suksuk to Lake Hera or Hora, and thence to the new body of water. Hostile natives prevented intimate acquaintance with the discovery, and the explorers hastened on to Wubarakh. In the country of Walamo there was a curious experience with the "devils" of the country, from which Captain Wellby himself was not exempt — to his own surprise. Lake Rudolf, or Gallop, was attained and some excellent shooting followed, rhinoceros, hippopotamus, elephant, hartebeest, and gazelle contributing to the supply. Passing through many tribes of savages, the gigantic Turkana, the Abba, and the Tamata, the men suffered greatly from lack of water, but found relief among the Shingkalla. The Nile was reached at Nasser, and thereafter it was merely a question of floating down stream with it. The expedition disbanded at Omdurman.

The book is silent concerning the scientific results of the long and devious journey, but these will doubtless find the light elsewhere.

JOHN J. HOLDEN.

POLITICAL PARTIES IN THE UNITED STATES.*

Professor Macy's contribution to the "Citizen's Library" was announced as a "History of Political Parties in the United States." The title-page, however, reads "Political Parties in the United States, 1846-1861." The book is not an outline history of the rise and growth of parties and the development of party machinery, as we expected it to be, but is a sort of running commentary on the political history of the United States with special reference to the period designated.

The discussion throughout is characterized by breadth and liberality of spirit and by clearness of insight into the "view-points" of opposing forces. Much space is devoted to "what

* POLITICAL PARTIES IN THE UNITED STATES, 1846-1861.
By Jesse Macy, Ph.D. New York: The Macmillan Co.

might have been." Professor Macy defends this course upon the ground that the principal purpose of historical study is to enable us to avoid in future the crimes and blunders that have resulted in disaster in the past. Nevertheless, speculation as to what would have happened, if that which did happen had not happened, is capable of no positive proof and can result merely in the balancing of probabilities.

Professor Macy's principal contention is that the Civil War might have been averted had the Whig party in 1848 and thereafter taken strong ground against the extension of slavery to the territories, and made a strictly constitutional opposition to slavery a paramount issue. From this view we must wholly dissent. The Whig party furnished little ground for hope. It was a party of dead issues and passing political leaders. It was a coalition of incongruous elements, the protectionists of the North and nullifiers of the South. It had disclaimed any principles in the campaign of 1840, and received a deserved punishment in the accession of Tyler. The success of 1848 was temporary and due solely to the personal popularity of a politically colorless candidate. Had the Whig party embraced its great opportunity by taking a strong stand against the extension of slavery, it would have been immediately abandoned by its Southern wing and have become as sectional as the later Republican party. It might have saved itself, but would not otherwise have greatly changed the course of history. The opposition to a rejuvenated Whig party might have been less bitter than the opposition to the new Republican party, but the difference could not have been great enough to avert the war. The reasons why the war could not have been averted are strongly stated by Professor Macy himself.

"We are told that the Mohammedan child is taught to lisp the word 'infidel' with all possible spite and venom. It is made a part of his religion to hate and despise the infidel. . . . A similar training led abolitionist and Southern 'fire-eater' to hate and despise each other. In many a Northern family children grew up believing that life in the South was typified by the bloodhound, the auction-block, and the mob. And the children of the plantations were in their turn made to regard the pure-minded, self-sacrificing, anti-slavery philanthropists as malignant aggressors, delighting in stirring up the negroes to exterminating warfare against the white South. . . . A generation had grown up honestly believing that the institution of slavery possessed all moral and constitutional sanctions. They could not understand the grounds of Northern opposition; and no more could the North understand the Southern position respecting slavery. For a whole generation a false system of moral instruction in North

and South had stifled the spirit of brotherhood and sown the dragon's teeth of misunderstanding and misrepresentation."

This chasm between the sections was a slow and gradual development from the earliest times. It could have been bridged, if bridged at all, only by going at least as far back as the abolitionist agitation, and by substituting for it a moderate and reasoning anti-slavery movement which would not have excited the counter-revolution in the South. But such a substitution was scarcely within the range of possibility, so that affairs were bound to come, as they did, to such a pass that a war between the sections, to use the phrase of the late General Jacob D. Cox, "was essential to the re-establishment of mutual respect."

F. H. HODDER.

RECENT FICTION.*

We regret that Miss Jewett should have attempted to write a historical romance of the conventional sort. In delicate *genre* studies of New England life and character, she has few equals, and her work in this her chosen field is artistically satisfying to an exacting taste. But in such a book as "The Tory Lover" she is out of her natural element, and the result is a rather poor example of a species of composition now only to be justified by extraordinary dash and brilliancy. Neither of these

* *THE TORY LOVER.* By Sarah Orne Jewett. Boston: Houghton, Mifflin & Co.

LAZARRE. By Mary Hartwell Catherwood. Indianapolis: The Bowen-Merrill Co.

A DREAM OF EMPIRE; or, The House of Blennerhassett. By William Henry Venable. New York: Dodd, Mead & Co.

BLENNERHASSETT; or, The Decrees of Fate. A Romance. By Charles Felton Pidgin. Boston: C. M. Clark Publishing Co.

CAPTAIN RAVENSHAW; or, The Maid of Chesapeake. By Robert Neilson Stephens. Boston: L. C. Page & Co.

CARDIGAN. A Novel. By Robert W. Chambers. New York: Harper & Brothers.

THEY THAT TOOK THE SWORD. By Nathaniel Stephens. New York: John Lane.

WESTERFELT. By Will N. Harben. New York: Harper & Brothers.

THE MANAGER OF THE B. & A. By Vaughan Kester. New York: Harper & Brothers.

THE SUPREME SURRENDER. By A. Maurice Low. New York: Harper & Brothers.

THE RIGHT OF WAY. By Gilbert Parker. New York: Harper & Brothers.

KIM. By Rudyard Kipling. New York: Doubleday, Page & Co.

SISTER TERESA. By George Moore. Philadelphia: The J. B. Lippincott Co.

PHILBRICK HOWELL. A Novel. By Albert Kinross. New York: Frederick A. Stokes Co.

THE ETERNAL CITY. By Hall Caine. New York: D. Appleton & Co.

THE LADY OF LYNN. By Sir Walter Besant. New York: Dodd, Mead & Co.

qualities is displayed in this story of the Revolutionary War. There is much finish in the detail, but there is nothing of the large imaginative sweep that should characterize historical romance. The best feature of Miss Jewett's book is found in its account of the brutal treatment meted out to the Tories in New England during the turbulent days that followed the outbreak of hostilities. This aspect of our revolutionary struggle has been treated in much too gingerly a fashion by the historians, and it is only of recent years that the public has been told the truth about the matter. Miss Jewett tells the truth, and for this we may be thankful. But for the story of heroic deeds she has not the equipment, and her Paul Jones, for example, offers a weak contrast to the figure of that captain as it appears in "Richard Carvel," or even in the slapdash books of Archdeacon Brady. We trust that Miss Jewett will at once go back to her study of the humors of the New England town.

Mrs. Catherwood is better equipped with the faculty for dealing with the high and heroic matters of history, but even she is well-advised to make character rather than action the main object of her attention. It is certainly refreshing to turn from the hackneyed story that Miss Jewett has told us to the narrative of the lost dauphin as it has been reconstructed, from legend and imagination, by Mrs. Catherwood. For her "Lazarre" is nothing more than the youthful history of Eleazar Williams, that singular personality who was firmly believed by some to be no other than the child of the French king, rescued from the Temple, and brought to America. Both in Northern New York, where Williams lived among the Indians, and in the Green Bay region of Wisconsin, where he became one of the pioneers of Western civilization, the legendary story of his origin persists, and has resulted in a curious literature of the kind at which historians look askance, but which romantic and uncritical readers are apt to accept at something like its face value. Mrs. Catherwood appears (although perhaps only for the purposes of her novel) to accept the legend as true in its essentials, and has certainly achieved a remarkable success in making the figure of her Lazarre stand out as a living figure from her canvas. She follows him from his assumed deportation to this country, through the early years of his life as the adopted son of an Indian chief, through the period of aroused self-consciousness when he comes to believe in his own exalted birth, down to the Western time when he puts aside all thoughts of claiming his birthright, and casts in his lot with the new nation that he is helping to build up in the wilderness. Before this conclusion is reached, however, the author takes her hero to Europe, and provides him with a series of surprising adventures, both at the French court and at the far Northern court of the exiled Bourbon king. His final renunciation is determined by his love for a noble French woman, whom chance has brought to America, and with whose fortunes his own have

been singularly intermingled ever since his childhood. We began the reading of "Lazarre" with many misgivings, occasioned by the difficult nature of its subject rather than by doubts of the author's capacity, but as we read into the book, our interest grew deeper all the time, and its closing pages left us with the feeling that, however fantastic its substance, Mrs. Catherwood had contrived to give reality to both situations and characters, the feeling that, considering the difficulty of her subject, she had achieved an unusual and brilliant success.

The figure of Aaron Burr is one that has long been waiting for effective portraiture at the hands of some artisan of historical romance. Within the last few months, two attempts have been made to attract novel-readers to this interesting personality, and both attempts are deserving of attention. Mr. W. H. Venable, in "A Dream of Empire," takes up Burr's story at the time when, his term of office ended, he leaves the East a disgraced man, and embarks upon the mysterious undertaking whereby he hopes to carve out for himself a new political fortune in the Southwest. The scene is first laid in Blennerhassett Island, and shows us the conspirator in the first stages of his enterprise. His fortunes are followed down to the final collapse of his scheme, the ruin of the Blennerhassets, and the arrest of Burr on charges of treason. The story is picturesquely told, and is above the average as an example of the sort of book which it represents. Unfortunately, it is impossible to make a satisfactory hero of romance out of a man with Burr's record, and the feeling that he got no more than he deserved destroys the artistic effect of the tragedy of his life.

Mr. C. F. Pidgin, whose "Blennerhassett" is the second of our Burr stories, realizes this difficulty so fully that he takes the bull by the horns from the start. Instead of apologizing for Burr, he champions him throughout, makes of him a completely misunderstood and foully abused man, justifying his conduct where it has been most condemned. In order to carry out this plan, it becomes necessary to vilify both Hamilton and Jefferson, which is done without the least hesitation. The audacity of the thing fairly takes away one's breath. In order to rehabilitate his hero, the author invents imaginary documents, which are paraded with a great show of mystery; but just as we expect to have their contents revealed, they are forever lost. As an illustration of the author's disingenuousness, we may cite the statement in his preface that Burr "was elected to the highest position in the gift of the American people." We cannot say that Mr. Pidgin has written a very good novel—in fact, he has not written a novel at all, but an imaginary biography, which is quite a different affair. It covers the whole of Burr's life, from the duel with Hamilton to Burr's death, but the portraiture is hopelessly distorted, and is quite unconvincing.

Mr. Robert Neilson Stephens divides his attention about equally between English and American

themes. "Captain Ravenshaw," his new novel, is a romance of English life in the days of Elizabeth. Not a historical novel in the sense of dealing with characters and happenings of resounding fame, it may be considered historical in what is perhaps a truer sense of the term. That is, it presents a carefully-studied picture of the life of the time concerned, and results from a conscientious effort to be truthful without being dull. It certainly is not dull, and we think the author has justified his own claim of being "himself at home in Elizabethan London." Like another romance reviewed in this article, "Captain Ravenshaw" is occupied with the designs of an unscrupulous rake upon the person and fortunes of an heiress, and of course this villainy is foiled after the required number of stirring episodes and the usual amount of agony. The novel is a fair average example of the class of writings to which it belongs.

The "Cardigan" of Mr. Robert W. Chambers is far more than "a fair average example" of historical fiction. In this story of our revolutionary period he has even surpassed himself—which those who remember how highly we have thought of his previous work will understand to be praise indeed. We should call the book one of the half-dozen strongest and most fascinating romances of American history that have been produced of recent years. The period is that of the single year preceding the outbreak of hostilities at Lexington, and the scene is the Mohawk region whence the authority of Sir William Johnson was stretched forth to control the turbulence of the Long House, and keep the warriors of the Six Nations on friendly terms with all the whites. The character of Johnson is depicted for us with loving skill, and we share in the tragedy of his death—for it was nothing less than a tragedy for him to see all his efforts made unavailing through the unscrupulous intrigues of Lord Dunmore's agents, and to witness the hideous spectacle of his own English compatriots in league with savagery for the destruction of the revolting colonists. He, at least, remaining loyal to his King, and would have seen the battle fought out in accordance with the rules of civilized warfare; it was the sorrow of his last days to see it waged with the support of Indian allies. We spoke not long ago of the reappearance of the Indian in our American fiction. No better example could be afforded than the present novel, which presents to us the familiar figures of Brant and Logan, and which, furthermore, exhibits a truly penetrative insight into Indian customs and modes of thought. We are almost inclined to look upon Johnson as the true hero of this romance, so commanding is his figure, and so compulsive of respect and admiration. But the story deals, after all, with the adventures of his ward, Michael Cardigan, a boy of sixteen in the opening chapters, and a man of seventeen at the close. It seems a purely wanton disregard of the probabilities to give us so youthful a hero. Nothing would have been lost, and much gained, by bestow-

ing upon him at least five more years. The most delicate piece of psychology in the book is offered by the gradual transformation of this boy's political ideals, through stress of circumstances, making in one short year an earnest patriot out of a fervent loyalist. We will not carp at this, because the author really performs the feat, although at the outset, although knowing that it must be done, we could not see how he was going to set about it.

Novels of our Civil War are becoming increasingly frequent in American fiction. It would seem that we have at last reached the time when it is possible to take a dispassionate survey of that great convulsion, and when the spokesmen for either side can count upon a sympathetic hearing from the partisans of the other. This does not mean that our war novels are to acquire a neutral tint, because passion of some sort is essential to a vital description of the war period, but it does mean that the majority of readers are ready to eschew bigotry in their championship of either cause, and are prepared to take a generous view of the motives of even those whom they believe to have been essentially in the wrong. Of recent war novels, "They That Took the Sword," by Mr. Nathaniel Stephenson, is a modest but unusually satisfactory performance. It deals with a few days only, in the summer of 1862, and with a single episode of the struggle. The scene of the book is the city of Cincinnati, and its theme the attempted capture of the city by a sudden Confederate raid, abetted by the Southern sympathizers who formed a large part of the population of Cincinnati. The boyish hero of the story is pitifully weak, and his actions are such as to estrange our sympathies in large measure; but he makes what atonement he can, and he is only a boy, after all. The closing scene in Washington, when he is pardoned by the President, is much like the similar scene in Mr. Churchill's "The Crisis," although the figure of Lincoln is not presented in as firm an outline.

Since we last spoke of the monthly series of American novels provided by one of our oldest publishing houses, three new volumes have been added to the collection. "Westerfeldt," by Mr. Will N. Harben, is a story of Northern Georgia, and introduces us to a very crude type of civilization. The hero is a young farmer who trifles with the affections of a rustic maiden, in consequence whereof she takes her own life and he is filled with remorse. Removing to a neighboring village, he buys a livery stable, and falls in love with the daughter of a woman who keeps the village hotel. This interferes with the designs of the village bully, who is a moonshiner and a leader of whitecaps. This ruffian makes several attempts upon the life of his rival, who manages to escape, although by no means with a whole skin. By these devices, and a miserable misunderstanding between the lovers, the story is kept going, but it does not prove a remarkable performance. We may thank the writer, however, for his forbearance in the matter of dialect.

"The Manager of the B. & A.," by Mr. Vaughan Kester, is a much better book—in fact, it is one of the best of the whole series. It takes us to a small town in the lumber region of Michigan, and is concerned with the efforts of a new and energetic manager to build up the business of the railway. His reform measures make him unpopular, and he is soon confronted with a strike. At the same time, a family scandal is raked up against him, and serves still further to embitter the situation. The young woman with whom he has fallen in love treats him badly, and at last he gives up his job, and leaves the town which has become so stirred up against him. Presently, the safety of the town is threatened by a forest fire, communications are cut off, and the situation grows desperate. At this juncture, the hero has an opportunity of coming to the relief of his former fellow-citizens, by himself driving the locomotive that brings the needed fire-engines through the blazing forest. This act of daring causes a complete revulsion of feeling toward him, the young woman in question also sees the error of her ways, and everything ends happily, or at least as happily as could be expected. The story is a specimen of crisp and vigorous workmanship, typifying an important aspect of American life, and carries out the purpose of the series in which it appears rather better than most of the other volumes.

Mr. A. Maurice Low, the author of "The Supreme Surrender," is a Washington journalist and correspondent, and endeavors to picture the political and social life of our capital city. Long practice at his business, coupled with shrewd powers of observation, has given him unusual qualifications for the task which he has undertaken. We cannot escape the temptation to think of his studies of public men as partaking of the character of portraiture, although it is probable that most of his figures are composites. One Senator, however, is hardly to be mistaken, so accurately are his public activities and political methods presented. The time of the story is one of great political tension; there is great danger of a war with England, and the conservative elements of the government find it almost impossible to keep the nation to a rational course. The private interest of the story centres about a conspicuous Senator and the daughter of a member of the Cabinet. The Senator is married, but the young woman in question falls in love with him, and has no hesitation in telling him about it. His feelings are reciprocated, and the affair goes on in clandestine fashion until it gets to be talked about, and they realize that they stand upon the brink of a social abyss. They both try to convince themselves that their love is not wrongful, and in this endeavor elaborate a novel theory of the marriage state. Marriage, they conclude, should be a contract for three years, terminable at the pleasure of the parties concerned. But this theory differs so greatly from the practice of society in its present benighted stage of evolution that when the critical period is reached in their relations, the young

woman impulsively decides to marry a persistent old-time lover for whom she cares little or nothing, and the Senator, after making a great speech and then resigning his office, finds the problems of destiny all solved for him by the fatal bullet of an anarchist, conveniently provided for the occasion. We do not think much of this book on its ethical side; on its intellectual side, it has a certain hard and incisive brilliancy that attracts attention. It is a good deal like Mrs. Atherton's "Senator North," the resemblance being rather closer than ought to exist between two novels by different hands.

For the last time, so Mr. Gilbert Parker assures us, has he drawn upon the Canadian storehouse for the material of his fiction. This is a matter of regret, for no one before him has made the Canadian past, as embodied in history, or the Canadian present, as embodied in the humble lives of the *coureur de bois* and the *habitant*, so vivid to our gaze, or so pregnant with dramatic or pathetic possibilities. "The Right of Way" is a story of rather recent times, and the scene (except for a sort of prologue) is laid in a remote village of Quebec. It is a strong and beautiful story, telling how a brilliant but dissipated lawyer of Montreal becomes dead to the world through an accident, and how he takes up life anew in the humblest of village surroundings, and becomes in some sort the good genius of the place. He will not return to his old home, although his reputation has been unjustly blasted, because his return would bring misery to others; and he is content to leave a tarnished name among the circles in which he once moved that he may save from suffering the wife who, believing him dead, has become happily married to another. This is, no doubt, a very high pitch of moral heroism, and, taken together with his ready acceptance of a life against which all the instincts of such a man would have revolted, it strains the reader's credulity almost to the breaking point; but, once admitting the essential improbability of the situation, the working-out is both ingenious and logical. "The Right of Way" is not a better book than Mr. Parker's two other long novels, but it is upon about their level of achievement, and is certainly one of the eight or ten best novels of the year.

Mr. Kipling's new novel is a story of the India that he knows so well—a story entirely without love-making or other sentimental interest of the conventional sort, yet singularly entralling. It is entitled "Kim," which is the name of the principal character. Kim is a child of Irish parentage, cast as a waif upon the sea of Indian life when an infant, and growing up under native influences. He is a preternaturally shrewd little beggar, and has had to learn the lesson of living by his wits from his earliest years. Although he speaks English, he prefers Hindostanee, and the racial traits that are his by inheritance seem to have been almost wholly submerged. They reappear after it is discovered that he is Kimball

O'Hara, the son of a former soldier, and when his education is taken in hand by his father's regiment. His unusual gifts are marked out by certain government officials, and he is put in training for the Secret Service, in which department we feel quite sure that he will become distinguished, although the book ends when he is upon the threshold of his new career. The story offers us a great variety of Oriental types of race and character, including the winning personality of a Thibetan holy man, seeking through long years and in strange lands for the river of cleansing whereby he may gain the longed-for release from the Wheel of Change. The Buddhist attitude toward life is very sympathetically figured in this venerable character, who seems to us quite as interesting as Kim himself. It is needless to say that few Europeans understand the workings of the Oriental mind as Mr. Kipling understands them, and far fewer have his gift of imparting the understanding to their readers. Among English writers, he has been matched by Mrs. Steel, but hardly by any other in our day.

Mr. George Moore's "Sister Teresa" is a sequel to "Evelyn Innes." It describes the growth of the singer's determination to forsake the world, the breaking of her relations with the two lovers who had so influenced her life, her tentative experience of the convent, the death of her father, and the taking of her religious vows. The scene of the book is laid for the most part in the convent, and the story is little more than the analysis of her swaying emotions as she is urged now this way and now that, as the world and the church alternately appeal to her distracted spirit. The book is undeniably a dull one—as dull as the "En Route" of M. Huysmans, which it inevitably brings to mind,—and it is a book which leaves an unpleasant taste in the mouth. Its best pages are those which deal, as in its predecessor, with musical themes.

"Philbrick Howell," by Mr. Albert Kinross, is a novel of modern English life, chiefly concerned with the fortunes of a young man of letters. He is in love from childhood with a girl who seems worthy of him, but who in reality is shallow and selfish. His own generous nature cannot see in her the defects that are evident to others, and his devotion is unbroken until in the end she reveals herself in an unmistakable light. He finds the usual consolation in the love of another girl, but this part of the story is not very convincingly managed. Nor are the probabilities very strictly observed in describing the hero's career as a novelist. Such immediate success as comes to him is anything but the rule of authorship. The story is pleasantly told, with animation and genuine sentiment.

Mr. Hall Caine is doubtless a fair mark for adverse criticism, yet we cannot hold to be either generous or fair the dead set that the English reviewers have made against "The Eternal City." Granting that the novel is extravagant and has many faults of taste, granting that improbabilities meet the eye in every chapter, granting that its

style is often mechanical and of guide-book inspiration, yet there remain qualities sufficiently impressive to deserve for the book a more respectful hearing than it is receiving from most quarters. In the first place, its idealism, although both utopian and sentimental, is on the whole of the inspiring sort. Then its picture of the social and political conditions of modern Italy, although drawn with melodramatic intent, is correct in its main outlines, and has been carefully studied from the documents. Finally, the plot of the story, although far from original, and audacious beyond what is fairly permissible, is well put together, and keeps the interest of the reader in a condition of breathless tension. We certainly do not believe in the practicability of Mr. Caine's special type of Christian socialism, nor do we condone his half-veiled apology for the methods of violence in revolution, but we believe that the book is a sincere expression of the author's outlook, clouded by sentiment as that may be, and distorted by his unbalanced judgment. And, after all, the author's vision of a purged Italy, of a spiritualized papacy and a republican polity, is essentially no other than the vision of Mazzini, and that is the divinest vision that has been vouchsafed to any Italian of the last century. We cannot help balking at the improbability of the heroine's conduct in betraying her husband. A woman of Roma's *finesse* and penetration could not have been tricked so easily, and would never have succumbed to the pressure put upon her. The appearances of the Pope as a character in the story are usually unfortunate. Despite labored attempts to maintain the dignity of his office and the saintly character of the venerable man, the author has distinctly failed in investing him with the attributes that both art and historical fact demand. For in spite of certain deliberate confusions of character and biography, this figure is in the main intended for that of the present pontiff, just as the figure of the King is that of the present ruler, and just as the figure of Bonelli is that of the prime minister so recently deceased. But for all these strictures we are not disposed to visit "The Eternal City" with utter condemnation, or to deny it the possession of many remarkable qualities.

"The Lady of Lynn," a posthumous novel by Sir Walter Besant, is an excellent example of the art, or artifice, of this pleasant story-teller. It is a tale of the last century, and has for its theme the machinations of a London gambler and rake, who learns of the existence of an unsophisticated heiress in the quiet seaport of Lynn, and who marshalls his disreputable allies to descend upon the town, and help him bear her off. It takes a good deal of rather ponderous machinery to carry this plot into effect, and Lynn for a time is turned into a gay resort of fashion. We need not say that the villain is foiled, and that the virtuous maiden bestows her charms and her wealth upon the man who loves her for herself, and who is instrumental in rescuing her from her persecutors.

WILLIAM MORTON PAYNE.

NOTES ON NOVELS.

The student of character will detect a certain inconsistency between the recent public speeches of Mr. William Allen White and his well-told stories of American political life, now gathered together in a book with the excellent title of "Stratagems and Spoils" (Scribner). In the speeches, Mr. White extols the glory of America, and urges the extension of our benevolent influence throughout the world; in the stories he paints with merciless truth the complete lack of idealism in our political methods, selecting typical examples of thieves and robbers in the States and nation, and apologizing for the universal deference to money, however obtained, by stating in his preface that our politicians are quite as moral in their way as our lawyers, merchants, and clergymen, in theirs. This combination of political optimism and pessimism in one personality, the reader of Mr. White's book is permitted to account for as best he may. Certainly the graphic and convincing tales he has here set down contain the truth graphically set forth, and with much knowledge of literary art. They are interesting to a degree.

Mr. George Horton has contrived a pleasant disappointment in his new tale of modern Greece, "The Tempting of Father Anthony" (McClurg). With a humor and quaintness quite his own, he gives the history of a lad, the son of the village priest, who feels himself called to a life of extreme asceticism after the manner of St. Anthony the Great. With little of parental encouragement, he implants himself in a monastery not far from his home, leaving this, after years spent in holy living, for a life in a distant retreat. But in his wandering he meets a beautiful girl, nature asserts herself above austere religion, and, it being the policy of the Greek Church to discourage monasticism, Mr. Horton is able to make that time honored happy ending to his book which should end all romances.

Messrs. Samuel W. Merwin and Henry K. Webster continue to develop the vein of commercial romance they discovered in their first book through the last from their joint pens, "Calumet 'K'" (Macmillan). The narrative is chiefly concerned with the erection of a huge elevator on the bank of the Calumet River in South Chicago, its completion within a given time being absolutely necessary in order to break a "corner" in wheat. The undertaking calls forth all the resources of the modern contractor, complicated by chicanery on the part of the railways interested in the "corner," by labor troubles, accidents, and a number of minor causes. A simple romance is threaded through the exciting and well-told story, which is one for business men to find interest in, as well as the classes more accustomed to reading fiction other than that provided by the daily papers.

With painstaking and patience, Mr. John Uri Lloyd is reaching toward literary comprehension. "Warwick of the Knobs" (Dodd) is a second "Stringtown" story, dealing with the primitive religion and passion of the provincial Kentuckians of that locality. The hero, from whom the book takes its title, is a hard-shell Baptist preacher during war times. A Southern sympathizer on the border, he is drawn into the conflict upon which his two eldest sons have entered with much unwillingness, only to come into greater grief through the betrayal of his daughter by a Northern college student who has been his guest while investigating the geological formations of the neighborhood. There is the

tendency to discursiveness so marked in the former books from this hand, though in less degree; and a general formlessness in structure, though this again shows improvement. Mr. Lloyd will do better still.

A well-finished novel from a new hand may be recommended in Mrs. Elinor Macartney Lane's "Mills of God" (Appleton). The name of the author is an assumed one, taken for the purpose of aiding the veracity of the story, which deals with aristocratic life in Virginia at the close of the eighteenth century and the beginning of the nineteenth. The heroine is of royal descent on one side, and the hero an English nobleman with whom, though married, she fell in love. The child of this passion plays an important part in the prettily told narrative, disagreeable as the facts dealt with must be considered. The feeling of the period is transferred successfully, though there is an absence of what might be called national Americanism rather startling to contemplate.

Philadelphia, a Republican city, is in the hands of a political machine quite as corrupt and irresponsible as Tammany in its worst days. It is of an imaginary character who attains the headship of this vast ring that Mr. Francis Churchill Williams writes in "J. Devlin—Boss" (Lothrop), a political novel of more than ordinary interest. Devlin comes into view as the "copy boy" on a morning newspaper, entering into politics as he grows older as naturally as an American business man keeps out of it. Climbing on the heads of his fellows through sheer strength of character, he soon becomes the boss of the water-office, notwithstanding until the close of the book the desultory efforts of the respectable element in the community to oust him. Mr. Williams lets his readers see what it is that gives Devlin his power, and adds greatly to our general knowledge of municipal affairs. A pleasant love-story runs beside the political exposition.

The "Portrait Series" which the Messrs. Harper are publishing shows the widest variance in the standard of the short stories that make up the several volumes. Mr. Van Tassel Sutphen's "The Nineteenth Hole," for example, contains the lightest trifles written around the game of golf and the fashion of riding in self-moving vehicles. It requires a decided interest in either pursuit to make them readable, the cumulative effect of a volume of them being almost appalling. On the other hand, Miss Elizabeth C. Jordan's "Tales of a Cloister" afford a most interesting glimpse into convent life in the United States, being drawn largely from the writer's own education in a convent school. The sweetness and sincerity of the sisters, the innumerable problems presented by their pupils from the outer world, the beautiful atmosphere of unquestioned faith and hope combine to make the book noteworthy and attractive.

Not the kailyards, but the Scotch middle-classes, are drawn upon for the material Mr. George Douglas uses in "The House with the Green Shutters" (McClure, Phillips & Co.). The story deals with the accumulating misfortunes of a family whose head has made much money by shop-keeping. A slattern of a wife and a fool of a son combine to bring the story to an unmitigated tragedy, the doom of degeneracy. Sombre and unrelieved, there is a searching of hearts and analysis of motives which place the novel on a high plane among its fellows. Quite incidentally, the evils of unrestricted competition are shown without palliation. However little the community in which the

story is placed may appeal to the reader, it serves as an admirable human background for the fate which creeps so relentlessly upon the house of Gourlay.

"The Road to Ridgeby's" (Small, Maynard & Co.) is a tender romance in which the asperities of farming life in Iowa are softened and idealized. It is by the late Frank Burlingame Harris, a young newspaper writer of fine ambition, and is remarkably free from the errors which so often go into a first book. It tells the tale of a rich young man who is seized with the desire to wander. His journey brings him to the home of a college girl, the adopted daughter of a farmer. Her academic career ended, she returns home and bravely seeks to repay her foster parents by pledging her hand to the man who holds the mortgage on their farm. The vivifying power of true love shines through the story, and keeps it sweet and spiritual.

Henry of Navarre is a prime favorite in song and story, and the prevailing taste in historical novels leaves his memory no opportunity for neglect. It is about his career in early life that Mr. Hamilton Drummond has written the first of two recently published novels, giving the book an appropriate title, from the faithful servant of the King who attends his fortunes through its pages, "A King's Pawn" (Doubleday). Mr. Drummond has filled his story with war and minor battle, the clashing of swords and rattling of accoutrements. Having done this, he is content to leave love quite out of the question,—a woman's vengeance taking its place. In the other story, "The Seven Houses" (Stokes), compensation is made by giving the book a heroine and hardly a hero at all. Here again France is dealt with, and there is some little fighting; but it is rather a war of wits than of armed men. The narrative is well put together, and the astrological prediction of the first chapter governs the rest.

Mr. James O. G. Duffy has taken a most dramatic incident in the history of one of the curious religious sects with which America is filled, for the foundation of his first novel, "Glass and Gold" (Lippincott). A girl, misled by her teacher, a clergyman in the sect, is beloved by an artist. Reading a book on confession, by her betrayer, she is persuaded by its reasoning to make public confession of her fault to the Californian congregation to which she belongs, in order to bring a clean record to her affianced husband. The rest of the book tells how she sought to live down the consequent scandal, essaying an entrance upon society in New York and Ireland, after being left a fortune by her heart-broken father.

Two recent collections of stories show a remarkable similarity of contents. Both are written in an English provincial dialect, both deal with the somewhat primitive passions of a simple village folk, and both are told in an artless manner, differing wholly from the treatment an American usually gives such themes. One is "Dunstable Weir" (Scribner), by "Zack" (Miss Gwendoline Keats); the other, "The Striking Hours" (Stokes), by Mr. Eden Phillpotts. The differences in treatment are largely due to the difference in sex of the two authors. He tells, for example, of fights, with a zest that is somewhat lacking in those which she describes. The dialects used are, to an American, very much the same,—or no further apart, let us say, than the speech of Virginia and of Massachusetts.

"The Last of the Knickerbockers" (Stone) is a diverting little book, fully carrying out the promise of Mr. Herman Knickerbocker Viele's earlier "Inn of the

Silver Moon." It deals with the two classes that go to make up New York "society,"—the old Dutch families on one side, and the newly-rich on the other. At the boarding-house of Mrs. Bella Ruggles, a number of the old families sequester themselves in shabby-genteel splendor. Not far away, the largest operator in Wall Street inhabits a palace of Roman magnificence. Between these two households the action of the book is divided. The story is interesting in itself, and the manner of telling it is still better, with wit and satire, and a love for New York which is almost pathetic in its intensity.

Jones Berwick is the hero of Mr. B. K. Benson's "A Friend with the Countersign" (Macmillan), as he was of "Who Goes There?" But it is a Berwick freed from the incubus of a dual personality, though still engaged in scouting for the Union armies. Engaged to Lydia Khayme as he was at the close of the former book, the element of romance is lacking here, as well as that of mystery; and the author relies upon the fascinating life of a scout for holding his readers' interest. Though the book is unusually long, it will be read with unabated interest by those who like hairbreadth escapes, the frequent references to official documents in the footnotes giving it the air of complete reality.

As an excellent bit of fun, Miss Molly Elliot Seawell's latest story, "Papa Bouchard" (Scribner), may be cheerfully commended. It deals with the revolt of an elderly bachelor, an advocate of Paris, against the domination of an elder maiden sister with whom he has lived for more years than he cares to acknowledge in his emancipated condition. He is joined by a faithful valet, and even by the family parrot, which develops into the most ribald of birds in his new-found liberty. The hero, from whom the book is named, comes upon a designing widow at the beginning of his independent career. She and his ward and niece, and the latter's husband, an army officer, contrive to get him into a triangular difficulty over a diamond necklace, which produces a ridiculous and laughable situation. "Sprightly" is a favorite word of Miss Seawell's, and it well describes the narrative.

Mr. Guy Boothby has written a sequel to his previous accounts of the life-history of a strange man, with the title "Farewell, Nikola" (Lippincott); and having disposed of this character for a time, has gone on with a detective story of the approved sort, called "My Strangest Case" (Page). In the former book, there is the usual combination of hypnotism, ability to read the future, experimentation with unknown drugs of unknown powers, revenge, and death. Doctor Nikola is still engaged in attempting to discover the secret of life, and the book closes with his future apparently bound up in a Thibetan lamasery, whither he has gone to learn the mystical lore of its inmates. In the latter story, one man robs his two companions of the jewels they have discovered in Burmese China, and they devote their lives henceforth to the attempt to bring him to justice, the Chinese having captured the twain, blinded one, and cut out the tongue of the other. Fairfax, the famous London thief-taker, is called in. Tragedy closes the book as it opened it. Incidentally, a number of Fairfax's other experiences are narrated. Dealing with all that is weird and uncanny, Mr. Boothby holds the secret of keeping his readers' attention, and the two books are certainly exciting.

Somewhere between the Alleghenies and the Mississippi River lies the little town in which the scene of

"Jack Racer" (McClure, Phillips & Co.) is placed. The author, Mr. Henry Somerville, has made a faithful picture of American life in a minor town under settled conditions, his knowledge of young manhood and womanhood enabling him to give his readers a subtle and interesting account of the manner in which the hero comes into his own,—which means, among other things, the love of a charming girl. A bit of politics, of the better sort, enlivens the story.

As may be expected in Miss Anna B. Fuller's literary work, "Katharine Day" (Putnam) is a worthy novel. The scene is laid in a New England college town—which is quite unmistakably Cambridge. Here the fortunes of the heroine are followed from her motherless infancy, through a disappointment in love and sorrow over the incapacity of an only brother, to a finding of herself as a trained nurse visiting among the poor, and eventual happiness. Four or five of the characters stand out as vivid portraits and studies of American types, not the least notable being a grandmother who represents the best New England traditions and inherited common-sense.

One of the more recently formed territories of the United States makes its bow to literature in Mrs. Helen Church Candee's dramatic "Oklahoma Romance" (Century Co.). Suitably enough, the story turns on a contested land-claim, in which a villainous Westerner tries to wrest from a recent importation from the East his well-won acres near a growing "city," only to be baffled in the end by the Westerner's own daughter, who loves and is loved by the "tenderfoot." A vivid impression of life in a new and unsettled community is given, with ambushes, murders, and all the varied incidents of the frontier.

Abandoning his field of historical romance for a comparatively modern day, Mr. Halliwell Sutcliffe sets an amiable example to his fellow romancers. But "Mistress Barbara" (Crowell) is a compromise at best, for the tale is concerned with love, like his older romances, its modernity being only partially apparent in the setting in Yorkshire about the year 1830. There is a strike in the woollen mills in the neighborhood, which the hero does not suffer from because he has always treated his own men with consideration—a distinct advance over such a contest between capital and labor as Charles Reade once dealt with. It is pleasant to observe that Mr. Sutcliffe is not a man with a single string to his bow, and it is to be hoped that he will write more books of this latter sort.

Mrs. Sarah P. McL. Greene has woven a somewhat intricate love-story into her latest book, "Flood-Tide" (Harper). The scene is placed in a fishing village on the North Atlantic coast, a region just now popular with authors. The "natives"—curiously individual folk, and strongly suggestive of the loss in picturesqueness which city polish entails—throng the pages with their quaint sayings and beliefs, expanding the book to twice what its size would otherwise be, and making it delightfully desultory. Religion plays no small part in the argument, the ancient salty expounder of the Apocalypse being a treasure to be cherished among characters of fiction.

Now that Mr. Mark Ashton has called attention to it in "She Stands Alone, the Story of Pilate's Wife" (Page), all the world will wonder why this woman has so long been neglected in Christian song and story. As the author says, it was Pilate's wife alone who pleaded for the life of Jesus when all his followers had

denied or left him. Utilizing the scanty legends that have grown up about the life of Pilate, introducing several historical characters of the day, and informing the whole with knowledge of classical times, Mr. Ashton has written a strong story, certain to command attention. The tone of the book is dignified and elevated; but it is doubtful taste to make pictures that have been made for other purposes serve as illustrations here.

A very pretty and vivacious story has Miss Frances Aymar Mathews made of "My Lady Peggy Goes to Town" (Bowen-Merrill). The influence of the playwright's art is shown in the manner in which the work is put together, and few changes would be needed to fit it for stage presentation as a comedy. Lady Peggy takes on the apparel of her twin brother, and undergoes the most surprising adventures, at one time being at the point of hanging as a highwayman. Not much attention is paid to the historical or other probabilities; but the rapidity of the action and interest of the dialogue would carry off even greater faults. The illustrations by Mr. Harrison Fisher are excellently done.

A charming humanity lifts "'Lias's Wife" (Page) far above most studies of American rural life. The inhabitants of one of the little islands off the coast of Maine constitute most of the characters, but the heroine is of French descent and daintiness, and the story revolves around the coming of a young clergyman to the island to spend a summer. Quaint Yankee humor, the ability to draw a personality in a few sharp and unerring strokes, and a most interesting body of men, women, and children, make this latest of Mrs. Martha Baker Dunn's books a pleasant one to read.

The tender history of a crippled foundling, adopted by a young woman of means after her convalescence from serious illness in the hospital at the door of which the baby has been left, will be found delicately and sympathetically told in "As a Falling Star" (McClurg), from the pen of Miss Eleanor Gaylord Phelps. The little boy is one of those hopeless physical wrecks of our civilization whose end is bound to come when life is hardly begun, but his spiritual service to the girl who loves him shows that he has not lived in vain. The theme is a difficult one, but handled with skill for a first literary effort.

It must be something of a tax on the inventors of detective stories to bring their leading characters back to life after killing them at the close of an earlier book. "Raffles: Further Adventures of the Amateur Cracksman" (Scribner) is an illustration of this, the hero being left some miles from human aid in the Mediterranean Sea in a previous work narrating his exploits. But he is very much alive indeed here, and after a life of intelligently conducted criminality puts a climax to it by going to South Africa to shoot burghers. Though left for dead again, it will doubtless be possible for his creator, Mr. E. W. Hornung, to bring him forth once more, at least.

In the way of historical romance, Miss Lafayette McLaw's "When the Land Was Young" (Lothrop) is both dramatic and picturesque. Much of its action revolves around the old city of St. Augustine. The Spaniards take a Carolina Huguenot from the hands of his captors, the Yemasee Indians, and one of his neighbors goes to his rescue. With the help of a Choctaw chief, the Frenchman and his charming daughter are released, although the rescuer falls a prisoner in their stead. He in turn is released by a buccaneer; and after

a period of stress under Morgan, with plenty of good fighting, the book closes peacefully enough at Versailles. There is action and to spare, with no flagging in interest from beginning to end.

Mrs. Katharine Tynan Hinkson provides her public with another tale of Irish life among the gentler classes, in "That Sweet Enemy" (Lippincott). Here the daughter of an impoverished house with a private feud against the descendants of those who have come into their former estates is taught, after a long struggle, to love the enemies of her family — who have been living in complete ignorance of the prejudice. A taste of the revolt against British tyranny always in the hearts of the oppressed Irish peasantry adds life and action to the pages.

The Rev. Robert McIntyre appears as the author of a "first novel" in "A Modern Apollos" (Jennings & Pye). There is a great deal of the author himself in the narrative; his clerical experience, his knowledge of the Scotch character, and his early life as a blacksmith, all being drawn upon. A huge conspiracy against the currency of the nation gives him a small army of desperate villains for a background, and through their instrumentality the hero proves himself a very muscular Christian indeed. There is material enough for twenty stories in the work, which is here rather ill digested into one.

A modern novel, half Scotch and half English, and a collection of short stories with their scenes laid in Scotland and Austria, are Mr. S. R. Crockett's contributions to the fiction of the day. In "Cinderella," a little Scotch girl is defrauded of her heritage by her most respectable uncle, who goes to the extent of ordering her arrest for the theft of one of the rubies brought her by her father from Burmah, all the others being in his possession. In "Love Idylls," nine tales of various length, all concerned with the master passion, combine to entertain the reader. Mr. Crockett is always interesting, and these exercises in various styles of the art of fiction will please many readers. Both books are published by Dodd, Mead & Co.

Hostilities with the Indians on the Western frontier during the second war of independence against Great Britain give Mr. James Ball Naylor the materials for "The Sign of the Prophet" (Saalfield), General Harrison and Chief Tecumseh both appearing among the characters. The siege at Fort Meigs, and the reinforcements brought to Harrison by General Clay, close the story, which owes much of its interest to the daring of Mr. Naylor's hero, a scout. The book is simply constructed and of considerable historical interest.

A somewhat conventional love-story is to be read in "The Marriage of Mr. Morivale" (Putnam), by Mr. Cecil Headlam. The hero is forced to care for an invalid mother during the ten years that elapse before seeing the girl of his heart again, and in that time he gets into trouble with the inevitable Frenchwoman of the English novelist — a woman so much more attractive than the other that the reader's sympathies are in danger of confusion. The book begins with a cricket-match, — reminding one of the rarity of that game in English fiction.

Still more conventional, though a society detective story, is Miss Adeline Sargent's "My Lady's Diamonds" (Buckles). A woman received freely into the best houses of England turns out to be the wife of a convict who has served his term, using her position for the purpose of robbing her hostess. She manages to

throw suspicion on the betrothed of an Englishman, who is certainly not a Sherlock Holmes, and his blundering spins the story out to the usual length. The wrongfully accused girl suffers much through her lover's stupidity, but it all comes right in the end.

Life in a little town on the New England coast is described in Miss Mary Devereux's "Up and Down the Sands of Gold" (Little, Brown, & Co.). The story is discursive, filled with anecdotes of the quaint folk who populate the place in rather abrupt contrast with a family of Creoles living in one of the old houses. The book is not as impressive as the author's earlier "From Kingdom to Colony," though its action takes place in the present day.

Such an atmosphere as dwells around the Knights of the Round Table is used with great skill by K. and Hesketh Prichard in their "Karadac, Count of Gersay" (Stokes), "Gersay" being an ancient spelling of the name of the island between France and England better known as Jersey. The time is that of William the Conqueror; but the hero is a Celt, the deeds are those of romantic chivalry, and the book is in no strict sense historical. Such legendary lore as it utilizes is more than welcome, and the idealism and interest of the book make it notable among its fellows.

Mrs. Hugh Fraser (a sister of Mr. Marion Crawford) has made a readable book of "Marna's Mutiny" (Dodd, Mead & Co.). It is concerned, like others of her writings, with the always interesting country of Japan; a daughter of one of the Scandinavian consuls being the heroine. Into every incident of the book something of the country itself is brought, and it makes an admirable background for the little idyl it enshrines. In addition, there is a minor love story or two, by way of variety.

Piety is the dominant note in Miss Amy Le Feuvre's "Heather's Mistress" (Crowell). Twin girls, orphaned in early life and left quite alone in the world, except for faithful servants, by the subsequent death of their stern old grandmother, are taken from Quaker surroundings out into the great world. Then, after tasting of its pleasures, they return home to find peace and comfort in religion. We think Miss Le Feuvre is writing without knowledge of Quaker life, thought, or ideals, turning that amiable sect into an evangelical Christian body without compunction.

Austria is seemingly remote from the world of the novelist, and it is with unusual interest that Madame Longard de Longgarde's novel, "The Million" (Dodd, Mead & Co.), will be read. The author's earlier books, in which she made her maiden name of Dorothea Gerard well-known, is guarantee of good workmanship, and her residence since her marriage in Austria opens up a new field for her English readers. The action of "The Million" takes place in a city of Galicia, not far from the Roumanian frontier. The story is strong and convincing, and must add to the reputation of the author.

A sculptor in pose catches a glimpse of a pretty girl who has gone in bathing with some of her fellows in a decidedly unconventional manner, as he is passing with a tray of plaster casts on his head. The girl's mother befriends him, when she hears that he is ambitious to study in Italy. A few years after, the family go to that delightful land, and learn in Rome that the young peddler has risen to fame through a statue which he has made. This achievement gives name to Mr. Franklin Kent Gifford's "Aphrodite, the Ro-

mance of a Sculptor's Masterpiece" (Small, Maynard & Co.). The resemblance of the statue to the girl who really inspires it gives rise to gossip. The narrative is clouded by doubts as to whether the sculptor is really in love with the mother who befriended him, or the daughter who admired him. The characters are well drawn, and the theme a novel and entertaining one. The main situation, it may be noted, is not unlike that treated by Mr. Bret Harte in one of his latest short stories.

"Caleb Wright, a Story of the West" (Lothrop) is a good, hearty, wholesome account of a married couple from the East who went out West to grow up with the country, and in the operation made the country grow up with them. It is written by Mr. John Habberton, and shows that understanding of the inventive American and his abilities in many directions which makes the story a criticism of life in something like Arnold's comprehension of the phrase.

One of the few lads who sees life as it really is, without illusions, is the hero of Mr. Henry M. Hyde's "One Forty-Two, the Reformed Messenger Boy" (Stone). Told in a dialect that is distinctive from its free use of slang rather than from any marked variance from the standard in pronunciation, the sixteen tales in the book are vivid, picturesque, and, it may be worth while adding, strictly true. If not a pleasing picture of life in a great American city, the story has the merit of accuracy, and, within the limits set, of literary feeling and proportion.

There is a humorous side to house-moving, for all Franklin's ranking it among the calamities; and this is brought out to the full by Mr. Albert Bigelow Paine in "The Van Dwellers" (J. F. Taylor & Co.). Though concerned with New York, the name is not derived from the Knickerbockers, but signifies those mortals who spend so much time in changing their domicile that they are said to dwell in the furniture vans which convey their chattels. A couple come from Oshkosh to the metropolis to live. They find just the place they have longed for. Experience proves it undesirable. They move on. More experience teaches the same lesson. After passing through all the grades of knowledge, they complete a post-graduate course and become "commuters"—it is so good for the children.

Mr. H. G. Wells, the English Jules Verne, again challenges comparison with his prototype in scientific fiction by "The First Men in the Moon" (Bowen-Merrill). By the discovery of a substance which is as impervious to gravity as iron is to light, it becomes possible to shut off the earth's attraction from a properly constituted hollow receptacle, which therupon goes over to the moon. Though dead on the surface, as astronomers hold, the inmates of the receptacle find an abundance of intelligent folk in the caverns that extend through the satellite, and these creatures are shaped something like insects externally but with astonishing diversities of habit and structure. We like Mr. Verne's story best.

"The Grip of the Bookmaker" (Fenno) is a better book than its title. Mr. Percy White is not telling the story of a commonplace entanglement with a gambler, but the life of a young Oxford man whose father, an usurer and seller of chances on the turf, has determined to make a gentleman of him, though he still forces him into constant companionship. The young man loves above his father's station, as a matter of course, and his trials are spiritual in good part and very real.

BRIEFS ON NEW BOOKS.

*Old Holland
in picture
and text.*

The quaintness and picturesqueness of Holland, so long as they endure, will form a tempting subject for pencil and brush, and a charming pleasure-ground for the still larger class of sojourners in quest of the artistic. Messrs. Boughton and Abbey, a dozen years ago, indulged in a "Sketching Ramble in Holland"; and nothing that has appeared since has equalled their account in good-humoured appreciation of the Dutchman and his country. The volume with the title "Old Dutch Towns and Villages of the Zuider Zee" (Lippincott), which has for the writer of the text Mr. W. J. Tuyn and for its illustrators Messrs. Nieuwenkamp and Veldheer, is far more sumptuous in appearance, but can hardly be said to convey the charm of its predecessor. The text, though it brings to light many interesting bits of antiquarian lore, is little more than a collection of notes setting forth pertinent information in regard to the subjects of the illustrations. It is for the latter that the work will be examined by those interested in artistic Holland. It can hardly be said that the artists' severe, poster-like treatment of the old Dutch architectural lines, mellowed and even decrepit with age, at all carries with it the feeling which the originals inspire. The intense conventionalization of black and white that is cultivated by artists who come close up to their subjects seems decidedly inappropriate for old Holland, which very properly demands a modest share of the enchantment of distance. The scenes chosen are, on the whole, typical and pleasingly reminiscent. The omission of the entire east coast of the Zuider Zee detracts from the comprehensiveness of the work and deprives the artist of some choice material, such as may be found in Franeker, Harlingen, Workum, Hindeloopen, and several other cherished embodiments of departed glory. The volume will be valued by those to whom scenes quaint and Dutch have a peculiar fascination; but it can hardly be said to fill the very real need for an adequate and sympathetic account of what Holland offers to the artist and the tourist.

*A monumental
work completed.* In 1894, Professor J. F. McCurdy of the University of Toronto issued the first volume of his "History, Prophecy, and the Monuments" (Macmillan). In 1896, the second volume appeared, carrying the history down to the fall of Nineveh in 606 B. C. After nearly five years we have the third and concluding volume, which closes with the end of the Babylonian exile. The whole series is a remarkable presentation of Semitic history previous to and contemporaneous with the writers and literature of the Old Testament down to the fall of Babylon. More than this, it weaves together both the contemporaneous and Old Testament records in such a manner as to present the facts in their interrelations. The work is thus a kind of historical commentary

on the Old Testament writings down through the Second Isaiah, or to 538 B. C. This third volume is divided into three books: Book IX., of "Hebews and Egyptians"; Book X., of "Hebews and Chaldeans"; and Book XI., of "Hebews, Chaldeans, and Persians." The larger part of the volume is a discussion of historical questions and material. But the author presents two chapters of more than ordinary interest: "Deuteronomy and Hebrew Literature" (pp. 19-80), and "Religion and Morals" (pp. 81-125). In the first of these, the author specifies the beginnings and growth of Hebrew literature. He discusses the origin of writing, and even the source of the alphabet now in use—showing that the Phoenicians probably did not get their alphabet in Egypt. In tracing the origin of Hebrew literature, the author has reached grounds quite surprising to most Old Testament scholars. The Pentateuch is composed of the different documents now commonly found there by Old Testament scholars. Belief in David's Psalms is "impossible" (p. 51). Even Psalm 18 contains a theophany (vss. 7-17) "to which David and his age were incompetent." The book of Deuteronomy, "found" at the time of Josiah, was the chief source of inspiration in the reformation inaugurated by that ruler. The chapter discussing the "religion and morals" of Israel is full of interesting facts regarding the prevalence and power of religion among the Israelites during the successive ages of their history. The remaining chapters of the volume are replete with the results of a careful and discriminating scholarship, fully abreast of the latest discoveries in archaeological fields touching the Old Testament. The volume is concluded by indices to the complete series, but we have no maps on which to trace out the momentous history pictured in these full volumes.

*The study and
criticism of
Italian art.*

Mr. Bernhard Berenson's latest work, "The Study and Criticism of Italian Art" (Macmillan), is a collection of seven essays written at intervals during a period of ten years, but all having a common purpose—to illustrate a method of studying the history of art more abstractly than it has been studied, and freed as much as possible from entangling irrelevancies of personal anecdote and the sterile prosings of so-called connoisseurs. The world's art, he urges, should be studied as independently of all documents as is the world's fauna or the world's flora. Documents should be consulted chiefly for mere convenience of naming. The most striking of the present essays is one which applies this method to certain pictures hitherto variously ascribed to either one of the Lippis, to Botticelli, or to Ghirlandajo. In these pictures, not only their characteristics in common but their differences from each of the others seem to Mr. Berenson a sufficient warrant for constructing a new artistic personality,—probably a follower of Sandro Botticelli, whom he names "Amico di Sandro." Even the famous

"Bella Simonetta" of the Pitti, ascribed to Botticelli by so many generations, is taken away from him and given to "Amico," on the ground that "no serious critic who looks at the gawkiness of the figure and the timidity of the execution will think of Sandro as the real author"; whereas certain merits—drawing, folds, lighting and perspective of the opening—are distinguishing merits of "Amico." By similar processes of comparison, Filippino loses and "Amico" gains several pictures; the general conclusion being that this newly discovered personality was artistically neither so deep nor so gifted as Botticelli, more fascinating but not so serious as Filippino Lippi. Each of the essays is illustrated by fine and clear full-page copies of great paintings, forty-three in all; and text and pictures combine to make this one of the most attractive art-books of the year.

A guide to the byways of Surrey.

Surrey is the subject of the new volume in Dent's "County Guides" series (Macmillan). Unlike the traditional guide-book, it makes delightful reading for the stay-at-home; and any tourist who gets hold of it will certainly steal a day or so from London highways to make some of what its author felicitously calls its "intimate excursions" along the by-paths of Surrey County. The book is in three parts, of which the first and most important deals with the story and scenery of the county, grouping its detail in seven itineraries. The author, Mr. Jerrold, is apparently an enthusiastic cyclist and pedestrian, a lover of scenery, and finely appreciative of the literary and historic associations of the county whose quaint chroniclers are all his friends. With equal zest—and always in charming English—he tells us of the yew-lined Pilgrims' Way, of the Thames meadows where Shelley lounged and wrote "Alastor," of the castles visited by Elizabeth in her stately summer progresses, or of Moor Park where Swift flirted with Stella and learned of William III. how to eat asparagus. Then the author drops a hint to the cyclist to avoid a rutted bit of road, or calls attention to a picturesque little coppice with an alluring foot-path through it; so that the reader who finds nothing to interest him must indeed be difficult to please. The second part of the book consists of special articles upon the bird life, flowers, moths and butterflies, geological formations, and cycling tours of Surrey; while the third contains a gazetteer of the county. Maps and illustrations add much to the interest and practical value of the book, which is attractively bound in flexible cloth covers.

How to build a Church.

That there is need in this country for expert information on the subject of ecclesiastical architecture, reduced to such form that it can be used practically by church builders, one has but to take a cursory view of our church buildings to determine. But it is doubtful if Mr. Ralph Adams Cram's "Church

Building, a Study of the Principles of Architecture in their Relation to the Church" (Small, Maynard & Co.), will fill any such "long-felt want." It is pitched in too high a key to be of much practical service to those who are forced to face the problems of church building. It is a beautiful book, and so abundantly illustrated (there are 125 illustrations besides frontispiece and vignettes) that one might almost "read the book by looking at the pictures"; and such a process would not be without profit or the acquisition of new ideas. But after the beauty of the typography has impelled one to pursue the letter-press, one feels that he finds therein but one man's ideas, and that, if it were desired to build any of the churches therein recommended, but one architect could be found who could design it. The book presents high ideals,—which is quite right; but where, under the conditions of life existing in this country, would it be wise or possible to build the style of "Country Chapel" (costing \$5,000 to \$10,000) which is here recommended? And the author's "Village Church" (costing \$30,000) seems misplaced in a small town, as things are in America. The author's dogmatism is likely to be repellent to many who would in an exigency turn to this book for help, and his style is flippant in some cases and likely to be misunderstood. His use of such terms as "wicked" and "vicious," in connection with things pertaining to the church, brings them in the category of slang. The book is a collection of articles recently published serially in a religious periodical, and in preparing them for republication the author has not quite given them that quality of permanence which should differentiate a book from a magazine polemic.

Dwellers in a world of silence.

"Deafness and Cheerfulness" (Little, Brown, & Co.), by the Rev. A. W. Jackson (who will be remembered as Dr. Martineau's biographer), cannot fail to bring comfort and strength to those dwellers in a world of silence, more or less complete, who have ceased to invoke the aurist's aid and now turn to the physician of the soul for such balm as he may have to offer. Himself a sufferer, and an uncomplaining one, the writer deprecates any excess of tenderness from those about him. "I would rather," he says, "have them take it for granted that, though the way of suffering is appointed me, there is yet some toughness in my fibre, that I can take the natural discomforts of my infirmity with a reasonable degree of equanimity." He compares the deaf and the blind, and, judging from personal observation, thinks the latter the happier, as they certainly are the more fortunate in eliciting sympathy. Distracting head noises harass the deaf, as a rule, which may partly explain the apparently greater serenity of the blind. The chapter on "The Pathos of Deafness" is enlivened with anecdotes, amusing as well as pathetic. It is of interest to learn, from a noted aurist's experience, that more than sixty per cent of an average community are below the normal

in hearing power — generally without consciousness of their defect. Mr. Jackson urges the deaf frankly to acknowledge their infirmity, to use an ear-trumpet, and, most important of all, to learn lip-reading if possible. The book was written, as we are in a position to know, from an intense desire on the author's part to do something for those who suffer as he has suffered, and is from beginning to end a reflection of his own experience. It thus appeals with conviction to all readers, and especially to the deaf. Both practical and spiritual is its lesson, manliness and courage its dominant note.

A good man and patriotic citizen. Felix Reville Brunot, the subject of an appreciative memoir by Dean Slattery, of Faribault, Minn., was a

good man and a devout Episcopalian, whose life touched closely that of the nation, particularly during the troublous period of the Civil War, and subsequently in dealing with the Indians and in attempting a solution of the Indian question. Mr. Brunot was a successful business man of ample fortune, and during the Civil War he gave largely of his means to aid the Union cause and to minimize the sufferings of the brave boys in the field. Perhaps Mr. Brunot will be longest and most gratefully remembered for his efficient labors among the Indians, and especially for his services as president and a member of the Board of Indian Commissioners. It was his constant purpose to see that the Indian agents did their duty by the poor red men in their keeping. This was a herculean task; for practically all the government's agents had pursued an almost uniform policy of looting the Indians of that which was allotted to them. But most of all, Mr. Brunot pursued a policy of peace and education among the Indians. And this policy was successful in a marked degree. He was able to prove to any fair-minded person that General Sheridan's terse statement that "the only good Indian is a dead Indian" was not true. The absolute unselfishness and deep religious convictions of the subject of the memoir are marked features of the book. Perhaps it is quite natural that this should be so, coming, as it does, from one of his own faith, and an admirer. The book contains several excellent illustrations, and a map of the Indian reservations in 1874. (Longmans, Green, & Co.).

For bird and nature lovers. There could not well be a more genial and kindly student of the bird world than Mr. Bradford Torrey shows himself to be in the beautiful little volume entitled "Footing it in Franconia" (Houghton, Mifflin & Co.), a series of nine essays recounting the author's experiences during vacation rambles through the woods and over the hills of Franconia. It may be well to state that the Franconia in the case is neither a duchy nor a district in Germany, as the reader outside of New England might suppose, but a delightful region in Grafton County, New Hampshire. The bird-visitors to Franconia, and the

author's efforts to catch sight of some of the rarer among them, are the chief themes of the essays, which are, however, quite informal, even pleasantly rambling in manner, and in no sense constitute a "bird book." It is the lover of birds, and the wild woods and hillside nooks which they most frequent, rather than the professional student of birds, who speaks in these essays. Indeed, it is clear that the author could no more kill a bird for the purpose of classifying or mounting it than he could kill a human being for that purpose. The reader who is not a bird enthusiast, however, need hardly fear that the book will bore him, since it is written in a refined and very pleasant style. Moreover, a mild and engaging humor, not so obvious or insistent as to interfere with the main purpose, is diffused throughout, and helps the book to escape tediousness — a fault which the general reader may feel is not always avoided by some otherwise admirable nature books. It is not too much to say that "Footing it in Franconia" is a very good book in a fine if not a very widely popular kind, as popularity is measured in these days.

A new text-book of psychology. In "An Introduction to Psychology" (Macmillan), Miss Mary W. Calkins, Professor of Philosophy and Psychology in Wellesley College, has added a noteworthy volume to the existing aids to the teaching of Psychology. The work represents the results of the author's teaching experience, and conveys a vital sense of close-range instruction. It embodies no particularly novel or unusual features, but presents a very comprehensive range of psychological topics with lucidity and interest and with appreciation of the bearings of recent discussion and research. The inclusion of chapters upon Comparative and upon Abnormal Psychology is a praiseworthy step; as is also the constant illustration of psychological principles by direct reference to experiences of everyday life. The value of a text-book, apart from its readability, has come to lie more and more in its adaptability to the peculiar needs of courses, and to the points of emphasis maintained by instructors. Those who share Miss Calkins's views of the general plan and scope of a collegiate course in Psychology will find in her book direct aid and much indirect stimulus. It seems not inappropriate to note in connection with this contribution, that it is the first text-book in Psychology written by a woman; that this distinction should be reserved for America argues well for the cause of American education.

The Spinster's Own Book. The unappropriated blessings of the earth need not suffer for the consolations of literature, when such a work as Miss Myrtle Reed's "Spinster Book" (Putnam) is to be had. To be sure, nine-tenths of the volume is about love and marriage; but in giving such preponderance to those subjects, the author only proves her intimate knowledge of the spinster heart.

The last chapter, which encourages every singly blessed woman to hope that the belated Prince may yet arrive, is especially sympathetic and consoling. But perhaps the greatest charm of the work is that the writer has so far lived up to the motto "Not for ourselves"—which all spinsters have apparently adopted toward man—as to extend it to books also, even her own. Her chapters will consequently be a delight not only to the "unattached" but to everyone. The wedded in every degree of bliss, the widowed and the widowered as well as the unwedded in every grade of approach to the confirmed state—which it seems spinsters never reach—will find something here to learn and to laugh at, about themselves and about each other. With a great fund of shrewdness and wit, and no little delicate sentiment, Miss Reed has explored the matrimonial side of man's vanity and man's tenderness, of woman's folly and woman's virtue. Her style is a little too pretensely Emersonian, and the brittle and unwelded sentences sometimes grow monotonous. Nor has she always escaped the temptations of the epigrammatic to sound more cynical than they are, and to appear anxious to say clever things. But underneath these few surface faults there is much genuine "star-dust"—worthy to be found and enjoyed by men, women, and spinsters.

History of the Jesuits in England.

Never have the Jesuits been so numerous and prosperous in England as now, with their seven colleges, their numerous churches, and their two hundred and fifty fathers engaged in active work, besides lay brothers and those under training and absent on foreign missions. But the outlook was decidedly dreary for them when the first emissaries of the Society courageously landed on British soil in the reign of Queen Elizabeth. Rev. Ethelred L. Taunton's painstaking "History of the Jesuits in England" (Lippincott) fills acceptably a gap in the voluminous annals of the Society of Jesus. But the author seems to underrate the difficulty of the historian's task when he says, in closing his preface: "In these days when archives are open to all, an author can proceed with a firm and sure hand in unraveling the records of the past." This jaunty attitude is hardly the one to be assumed, we should think, by a writer who has to handle a perplexing topic like the Gunpowder Plot, which still baffles the ablest historians. In point of style, this bulky volume can scarcely be said to possess the fascination of romance. Perhaps it is not possible, or indeed desirable, that it should.

A law book for women.

"Woman and the Law" (Century Co.) is a useful compilation by Prof. George James Bayles, of Columbia University. It contains in comparatively little space, a discussion of the legal condition of woman-kind in America. The treatment is popular, in the sense of not being technical, and is not uninterest-

ing, when the nature of the information given is taken into account. Marriage, divorce, and alimony take up the first of the three parts, and here the seeker after knowledge can obtain it on points as widely removed as the "Plural Marriages of the Mormons" and the "Change of Name after Divorce." Less space is given to woman in connection with business, but the discussion is still thorough, and few questions could be propounded for which an answer is not at hand. Such topics as feminine citizenship, the suffrage, the appearance of women in court as attorneys or as witnesses, and the employment and protection of women, take up the last part. Throughout, the differences in the regulations of the several States is made clear; and the value of the work is enhanced by a preliminary essay on "The Study of Law for Women," by Professor I. F. Russell.

BRIEFER MENTION.

The Century Co. publish this year five new volumes of "Century Classics." "The Autobiography of Benjamin Franklin" has an essay by Professor Woodrow Wilson, "Tales by Edgar Allan Poe" are introduced by Mr. H. W. Mabie, while Ruskin's "Sesame and Lilies" and "The Crown of Wild Olives," which are put into a volume together, have no prefatory matter save the author's own. "Hypatia," in two volumes, completes this list, and has a critical foreword by Mr. Edmund Gosse.

"The Government of the American People," by Messrs. Frank Strong and Joseph Shafer, both of the University of Oregon, is a recent educational publication of Messrs. Houghton, Mifflin & Co. It is suited for the higher grades of the grammar school or for lower grades of the high school. Among the many recent text-books of this subject for young students, this seems to us one of the very best. It is logical in its presentation, and its plan is such as to provide a continuous narrative, from the government of the early towns and counties down to the government of the Federal Constitution. Although a small book, it contains much matter, and, what is still better, puts the student on the track of further information and investigation.

The following modern language texts have recently appeared: "Germany and the Germans" (being Herr P. D. Fischer's "Betrachtungen Eines in Deutschland Reisenden Deutschen" in abridgment), edited by Professor A. Lodeman, and published by Messrs. Silver, Burdett & Co.; Hauff's "Lichtenstein," abridged and edited by Professor Frank Vogel, and published by Messrs. D. C. Heath & Co.; Herr Heyse's "Hochzeit auf Capri," edited by Dr. Wilhelm Bernhardt, and published by Messrs. D. C. Heath & Co.; Daudet's "Le Petit Chose," abridged and edited by Professor O. B. Super, and published by Messrs. D. C. Heath & Co.; Goldoni's "La Locandiera," edited by Professors J. Geddes, Jr., and F. M. Josselyn, and published by Messrs. D. C. Heath & Co.; and Señor Echegaray's "O Locura O Santidad," under the same editorial and publishing auspices as the text last mentioned.

NOTES.

The "Autobiography of Benjamin Franklin" is published as a "Pocket Classic," for use in schools, by the Macmillan Co.

Beginning with the November number the well-known "English Illustrated Magazine" will be published by Mr. T. Fisher Unwin of London.

Messrs. Benj. H. Sanborn & Co. announce for publication in January a new Classical and Historical Atlas, consisting of some thirty carefully-executed maps.

"A Primer of Political Economy," by Mr. S. T. Wood, is a recent publication of the Macmillan Co. It is a very small book indeed, but it contains the essentials.

"Tony Butler" and "The Fortunes of Glencore" are two new volumes in the Standard library edition of Charles Lever's novels published by Messrs. Little, Brown, & Co.

"The Story of Little Nell," extracted from the "Old Curiosity Shop," and edited for school purposes by Miss Jane Gordon, is a recent publication of the American Book Co.

Messrs. Ginn & Co. publish, presumably for the reading of school-children, "The Legends of King Arthur and his Court," retold in simple English by Miss Frances Nimmo Greene.

"The Epigraphical Evidence for the Reigns of Vespasian and Titus," by Mr. Homer Curtis Newton, is one of the "Cornell Studies in Classical Philology," published by the Macmillan Co.

Miss Louisa Parr's "Dorothy Fox," published by the Messrs. Lippincott, provides an acceptable reprint, with illustrations, of one of the most popular novels for feminine readers of the past generation.

Messrs. Silver, Burdett & Co. are the publishers of "An Elementary French Reader," with notes and vocabulary, prepared by Mr. Gaston Donay. Each author represented is made the subject of a biographical note, which is an excellent idea.

"England," by Mrs. Frederick Boaz, and "America," by Miss Mary Ford, are two small volumes of history for children, just published by Mr. Thomas Whittaker. They are neatly printed, and the former of the two volumes has a number of illustrations.

Mr. William S. Lord, Evanston, is the publisher of a tasteful booklet which contains "The Passing of Mother's Portrait," a story of gentle albeit satirical humor, by Mr. Roswell Field. The story appeared in "The Atlantic Monthly," but in an abridged form, a few months ago.

Nothing could well be prettier, daintier, or in any way more attractive than the new "Temple" edition of the "Brontë Sisters," with the Dent-Macmillan guarantee of careful editing and textual accuracy. There are twelve volumes in the set, which includes one volume of poems. Each volume has a frontispiece illustration. The set makes an ideal holiday gift.

The interesting announcement of a complete "Variorum and Definitive Edition" of the works of Edward FitzGerald is made by Messrs. Doubleday, Page & Co. The edition will comprise seven large volumes, with a full bibliography and introductory matter by Mr. George Bentham, and a preface by Mr. Edmund Gosse. The manufacture of the work has been entrusted to the Merrymount Press.

Pope's "The Rape of the Lock," with Aubrey Beardsley's illustrations, forms the latest volume in the "Flowers of Parnassus" series, published by Mr. John Lane. Lovers of Beardsley's work will be glad to have these characteristic specimens in so convenient and inexpensive an edition.

The "Artistic Craft Series," a collection of illustrated technical handbooks, is announced by Messrs. D. Appleton & Co. Each craft will be dealt with by an expert qualified to speak with authority on design as well as on workmanship. The series is to be inaugurated with a volume by Mr. Douglas Cockerell on "The Craft of Bookbinding, and the Preservation of Books."

About one hundred short speeches selected for practice in declamation are brought together in Mr. A. Howry Espenshade's "Forensic Declamations," just published by Messrs. Silver, Burdett & Co. The selections cover a wide range of authors and subjects, from Burke to Mr. W. J. Bryan, from the civilizing influence of Athens according to Macaulay, down to the spoils system according to Mr. Carl Shurz. We are glad to commend this little book.

Messrs. Silver, Burdett & Co. have sent us five new volumes of their "Silver Series of English and American Classics." The titles are as follows: "Selected Essays of Charles Lamb," edited by Mr. Ernest D. North; Macaulay's "Lays of Ancient Rome," edited by Mr. Duffield Osborne; "Selected Poems of Robert Burns," edited by Professor Charles W. Kent; George Eliot's "Silas Marner," edited by Professor Carroll L. Maxey; and "The Holy Grail" idyl of Tennyson, edited by Miss Sophie Jewett.

Mr. Charles F. Lummis, editor of "The Land of Sunshine," makes the interesting announcement that the magazine, beginning next January, will be enlarged to "standard magazine size," its scope broadened to take in the entire region of the Pacific coast, and its title changed to "Out West." We not only wish the enterprise success in its enlarged venture, but we feel quite confident that it will be successful. The periodical already has a considerable constituency, and needs only to become better known to gain a much larger following.

LIST OF NEW BOOKS.

[The following list, containing 200 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND MEMOIRS.

The Life of Robert Louis Stevenson. By Graham Balfour. In 2 vols., with photogravure portraits, large 8vo, gilt tops, uncut. Charles Scribner's Sons. \$4. net.

The Mystery of Mary Stuart. By Andrew Lang. Illus. in photogravure, etc., large 8vo, uncut, pp. 452. Longmans, Green, & Co. \$5. net.

King Monmouth: Being a History of the Career of James Scott, "the Protestant Duke," 1649-1685. By Allan Fea. Illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 435. John Lane. \$6. net.

Millionaires and Kings of Enterprise: The Marvellous Careers of Some Americans Who Have Made Themselves Masters in the Fields of Industry and Finance. By James Burnley. Illus., large 8vo, gilt top, uncut, pp. 513. J. B. Lippincott Co. \$6. net.

George Washington. By Norman Hapgood. Illus. in photogravure, 12mo, gilt top, uncut, pp. 419. Macmillan Co. \$1.75 net.

Alfred Tennyson. By Andrew Lang. 12mo, uncut, pp. 229. "Modern English Writers." Dodd, Mead & Co. \$1. net.

Francis, the Little Poor Man of Assisi: A Short Story of the Founder of the Brothers Minor. By James Adderley; with Introduction by Paul Sabatier. With photogravure portrait, 12mo, uncut, pp. 167. Longmans, Green, & Co. \$1.25.

Riverside Biographical Series. New vols.: Washington Irving, by Henry W. Boynton; Alexander Hamilton, by Charles A. Conant. Each with photogravure portrait, 18mo, gilt top, uncut. Houghton, Mifflin & Co. Per vol., 65 cts. net.

Old Times in Dixie Land: A Southern Matron's Memories. By Caroline E. Merrick. With portrait, 12mo, pp. 241. New York: The Grafton Press. \$1.50.

HISTORY.

A Vanished Arcadia: Being Some Account of the Jesuits in Paraguay, 1607 to 1767. By R. B. Cunningham Graham. With map, large 8vo, uncut, pp. 294. Macmillan Co. \$2.50.

Select Documents of English Constitutional History. Edited by George Burton Adams and H. Morse Stephens. 8vo, pp. 555. Macmillan Co. \$2.25 net.

The Battle of Pell's Point (or Pelham), October 18, 1776: Being the Story of a Stubborn Fight. By William Abbott. Illus., 8vo, gilt top, uncut, pp. 26. New York: William Abbott. \$2. net.

History of the United States. By Mary Ford. 16mo, pp. 220. Thomas Whittaker. 75 cts.

History of England. By Mrs. Frederick Boaz. Illus., 16mo, pp. 264. Thomas Whittaker. 75 cts.

GENERAL LITERATURE.

Letters of John Richard Green. Edited by Leslie Stephen. With photogravure portraits, large 8vo, gilt top, uncut, pp. 512. Macmillan Co. \$4. net.

Poets of the Younger Generation. By William Archer; illus. with 33 full-page portraits from woodcuts by Robert Bryden. Large 8vo, gilt top, uncut, pp. 365. John Lane. \$6. net.

Victorian Prose Masters. By W. C. Brownell. 12mo, gilt top, uncut, pp. 289. Charles Scribner's Sons. \$1.50 net.

George Washington, and Other American Addresses. By Frederic Harrison, M.A. 8vo, gilt top, uncut, pp. 232. Macmillan Co. \$1.75 net.

The Beginnings of Poetry. By Francis B. Gummere. Large 8vo, gilt top, uncut, pp. 483. Macmillan Co. \$3. net.

An English Commentary on Dante's Divine Comedy. By Rev. H. F. Tozer, M.A. 12mo, gilt top, uncut, pp. 628. Oxford University Press. \$2.10 net.

Essays of an Ex-Librarian. By Richard Garnett. 12mo, gilt top, uncut, pp. 329. Dodd, Mead & Co. \$1.75 net.

Essays and Addresses. By Augustine Birrell. 16mo, gilt top, pp. 290. Charles Scribner's Sons. \$1. net.

Gossip in a Library. By Edmund Gosse. New edition; with additional matter. 12mo, gilt top, uncut, pp. 349. Dodd, Mead & Co. \$1.35 net.

The Fallen God, and Other Essays in Literature and Art. By Joseph Spencer Kennard. Illus. in photogravure, large 8vo, uncut, pp. 208. George W. Jacobs & Co. \$2.50 net.

Culture and Restraint. By Hugh Black. 8vo, gilt top, uncut, pp. 350. F. H. Revell Co. \$1.50 net.

Gioconda. By Gabriele D'Annunzio; trans. by Arthur Symons. 12mo, pp. 144. R. H. Russell. \$1.

Within the Gates. By Elizabeth Stuart Phelps. 12mo, pp. 150. Houghton, Mifflin & Co. \$1.25.

War and Civilization. By William P. Trent. 12mo, pp. 52. T. Y. Crowell & Co. 35 cts.

Conditions of Success in Public Life: An Address. By George F. Hoar. 12mo, pp. 39. T. Y. Crowell & Co. 35c.

Paths to Power. By Floyd B. Wilson. 16mo, pp. 229. R. F. Fenno & Co. \$1.

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